DOCUMENT RESUME

ED 023 352 24 HE 000 037

By-Phelps, Roger P.
Seminar in State Music Supervision. Final Report.
New York Univ., N.Y.
Spons Agency-Office of Education (DHEW), Washington, D.C. Bureau of Research.
Bureau No-BR-7-8124
Pub Date Aug 67
Grant-OEG-1-7-078124-2715
Note-149p.
EDRS Price MF-$0.75 HC-$7.55
Descriptors-Computer Assisted Instruction, Computer Programs, *Educational Improvement, *Higher Education, *Instructional Improvement, Mass Media, *Music Education, *State Departments of Education, Teacher Certificates
Identifiers-*National Conference to Improve the Effectiveness of State Supervision of Music

Thirty-two states, plus Guam, were represented at the Seminar in State Music Supervision, held Jan. 24 through 26 at New York University. Position papers were presented on state arts councils movements, the relationship between state music supervisors and chief state school officers, computer applications to music education, and general factors of Title I of ESEA. Other papers dealt with the responsibilities of state music supervisors, the changing patterns and concepts of certification, and the effect of mass media on culture. Reports on Title I and Title III ESEA music projects were given. Discussions were held on (1) the manner in which changing philosophies of state departments of education affect the responsibilities of their personnel, (2) the increasing attention being paid to required secondary school music, and (3) the advancement of computer science technology over the musician's present ability to use it efficiently. All of these factors are related to the dichotomy between the creative artist and the teacher, the need for more state education department music personnel, and the trend toward having music taught by specialists. (Author/CS)

E 000 037

BR-7-8124
PA. 24

FINAL REPORT
Project No. 7-8124 /24
Grant No. OEG-1-7-078124-2715

# SEMINAR IN STATE MUSIC SUPERVISION

August, 1967

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED023352

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

# SEMINAR IN STATE MUSIC SUPERVISION

Project No. 7-8124
Grant No. OEG-1-7-078124-2715

Roger P. Phelps

August, 1967

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

New York University

New York, New York 10003

## CONTENTS

Chapter Page

I DEVELOPMENT, ORGANIZATION, AND IMPLEMENTATION OF THE SEMINAR 1

- The Problem and Its Scope . . . . . . . . . . . . . 1
- Related Research . . . . . . . . . . . . . . 2
- Objectives . . . . . . . . . . . . . . . . 2
- Specific Issues . . . . . . . . . . . . . . 3
- Seminar Preparation . . . . . . . . . . . . 4
- Results . . . . . . . . . . . . . . . . . 6
- Structure . . . . . . . . . . . . . . . . 6

II THE STATE ARTS COUNCILS MOVEMENT . . . . . . . . . . 10

III THE CHIEF STATE SCHOOL OFFICER AND HIS RELATIONSHIP TO THE STATE MUSIC SUPERVISOR . . . . . . . . . . 22

IV ROLE AND SCOPE OF THE OFFICE OF STATE MUSIC SUPERVISOR . 31

- Duties and Responsibilities . . . . . . . . . . . 31
- Suggestions for Newly Appointed State Supervisors of Music . . . . . . . . 37
- Dissemination of Current Knowledge of Music Teaching . . . . . . . . . . . . . 43
- Certification . . . . . . . . . . . . . . . 49

V AUTOMATION AND THE MUSIC EDUCATOR . . . . . . . . . 62

- Introducing Digital Computers . . . . . . . . . 62
- Computer Aids to Music Educators . . . . . . . . 73

VI INTERIM REPORTS ON PROJECTS OF SIGNIFICANCE TO STATE MUSIC SUPERVISORS . . . . . . . . . . . . . 83

- Title III Performing Arts Project for Puget Sound . . 83
- Musical Ability Utilization . . . . . . . . . . 91
- The Juilliard Repertory Project . . . . . . . . . 100

VII RESEARCH AND THE U.S. OFFICE OF EDUCATION . . . . . . . 105

VIII GENERAL FACTORS OF TITLE I OF ESEA . . . . . . . . . 110

IX MASS MEDIA AND THEIR EFFECT ON CULTURE . . . . . . . . 120

Chapter Page

X SUMMARY, CONCLUSIONS, AND IMPLICATIONS . . . . . . . . 129

Summary . . . . . . . . . . . . . . . . . . 129
Conclusions . . . . . . . . . . . . . . . . 133
Implications . . . . . . . . . . . . . . . . 135

BIBLIOGRAPHY . . . . . . . . . . . . . . . . . 137

APPENDIX A: LIST OF SEMINAR PARTICIPANTS . . . . . . . 139

APPENDIX B: SEMINAR CONSULTANTS . . . . . . . . . . 143

# FIGURES

Figure Page

1 Ohio Music Certification Programs . . . . . . . . . . 50

2 Music Competencies Needed By All Beginning Teachers . . . 55

3 The Digital Computer . . . . . . . . . . . . . . . 63

4 Data Representation . . . . . . . . . . . . . . . 68

5 Time Line . . . . . . . . . . . . . . . . . . . 71

6 Analysis of Chords Sung By Choir . . . . . . . . . . 77

# ACKNOWLEDGEMENTS

Credit for the success of the Seminar in State Music Supervision must go to each consultant and to each participant. Without the gracious assistance of New York University and the U.S. Office of Education, this project could not have become a reality.

# CHAPTER ONE

## DEVELOPMENT, ORGANIZATION, AND IMPLEMENTATION OF THE SEMINAR

### The Problem and Its Scope

With the passage in 1965 of Public Law 89-10, the Elementary and Secondary Education Act, frequently abbreviated ESEA, it was possible under Title V for state departments of education to employ additional personnel to strengthen the department. As a result of this legislation several states for the first time either employed a person to coordinate statewide musical activities or expanded the already existing music section of a state department of education.

In August, 1965, at the time of the National Conference to Improve the Effectiveness of State Supervision of Music, for which this investigator served as Project Director, only twenty-three state departments of education employed music personnel. In January, 1967, when the Seminar in State Music Supervision was held in New York City, thirty-five states plus the Territory of Guam employed at least one person to head up or assist in the supervision of musical activities in their respective states or territories. This figure of thirty-six[1] represents an increase of approximately 57 percent in the seventeen months from August of 1965 to January of 1967. Looking at other statistics, considering the fifty states plus the Canal Zone, Guam, Puerto Rico, and the Virgin Islands, the twenty-three states with state supervisors of music in August, 1965 represented only 43 percent of the total. By January, 1967 it had increased to 67 percent. Just considering the fifty states, the respective percentages are 46 for 1965 and 70 for 1967.

This increased recognition of the need for effective leadership in music at the state level, as just noted, constrained the Project Director to find a means whereby the newly appointed personnel, as well as those who had been in office for a longer period of time not only could share problems and ideas and assist one another through interaction, but also receive inspiration and stimulation from professionals who were not state supervisors of music. A Seminar in State Music Supervision seemed to be the most practical vehicle for accomplishing these objectives.

---

[1] While this project was in progress, state supervisors of music were added in Idaho and Maine to bring the total to thirty-eight.

The problem of this study was threefold: to assist the eighteen music supervisory personnel in state departments of education who did not attend the Washington Conference in 1965 to receive concrete suggestions and assistance to enable them to function more effectively in their positions; to enable the eighteen individuals who attended the Washington Conference to become more intensely involved in such continuing problems as certification; and to provide information which would have import for state supervisors of music in the future, such as the application of digital computer techniques to music education.

Although the position of state supervisor of music was first instituted in Pennsylvania about sixty years ago, it only has been during the last five years that any significant increase in the number of positions created and filled became apparent, as noted earlier in this report. In his report, National Conference to Improve the Effectiveness of State Supervision of Music, this investigator stated that sixteen of the twenty-three states that had a state supervisor of music were situated east of the Mississippi River.[2] At the time of the New York Seminar in January, 1967 more equitable distribution had been achieved between East and West, with twenty-two and fourteen respectively being noted.

## Related Research

Research studies, both doctoral and others, related to state supervision of music are not numerous. These items and others of significance to the Seminar, may be found in the Bibliography.

## Objectives

In the original proposal which was submitted for this Seminar, eight objectives were listed. With minor modifications they remained the same as initially proposed. The objectives were to: (1) Assist new state supervisors of music to plan and organize effective statewide programs of music; (2) Determine precepts which will result in more effective liaison between the state music supervisor, the state education association, and the state arts councils; (3) Enable new state supervisors of music to learn some of the techniques of supervision which their more experienced peers already have found to be successful; (4) Learn about the application of digital computer techniques to music research and instruction; (5) Through the exchange of ideas, discover the most effective means to disseminate current knowledge of teaching music; (6) Become acquainted with guidelines which will assist state supervisors of music to more effectively evaluate proposals which are referred to them under Title I of Public Law 89-10 [This read Title III in the original proposal, but it seemed advisable at the time of the Seminar to emphasize Title I. Interim reports on Title III projects in music, however, were presented]; (7) Assist state supervisors of music to become acquainted with the arts councils movement on local, state, and national levels, and; (8) Determine areas of need in state music supervision as a basis for future research proposals.

---

[2] Roger P. Phelps, National Conference to Improve the Effectiveness of State Supervision of Music. Cooperative Research Project 5-8287. EDRS No. ED 010 412. Cleveland, Ohio: Bell and Howell Company, January, 1966, p. 2.

## Specific Issues

It was observed, both prior to and during the New York Seminar, that states which have had leadership in the area of music supervision usually have not had as many problems in curriculum, scheduling, certification, and other areas as those where there has been no spokesman for music in the state education department. Many of the new appointees sensed an urgency in as quickly as possible acquiring techniques and the "know how" to help them solve problems of immediate concern. Advice and counsel given freely by their more experienced peers at a seminar seemed to be a way to benefit them in this regard.

A relatively new concept, arts councils, has begun to be a significant force in the cultural life of the United States at national, state, and local levels. In some states the state supervisor of music is expected to provide direct leadership in this area, while in others he may function in a liaison capacity between various groups and agencies. With increased emphasis on arts councils anticipated for the future, the involvement of the state supervisor of music in this movement in many instances may be expected to increase.

The digital computer and other items of "educational hardware" have begun to make a significant impact on educational thought and practice in many disciplines, including music. The Institute for Computer Research in the Humanities at New York University is an example of this activity. Many exciting projects either have been completed or currently are underway, suggesting that the use of the digital computer can result in improved techniques of teaching, administration, and evaluation in music. "Writings on the Use of Computers in Music," which is included in the Bibliography, represents a rather impressive compilation of titles relating to computerized music.

Not only is the state supervisor of music expected to be involved in consultative services, supervision, or whatever his specific title may suggest, but he also frequently is the individual to whom music educators throughout the state look to keep them posted on the latest materials, ideas, trends, research, and developments in music. Such a responsibility could easily demand the complete energies of one person. The dilemma faced, then, by many state supervisors of music is how to effectively disseminate this current knowledge and at the same time undertake the other responsibilities incumbent with this office.

The "music specialist" in the state education department is the individual to whom those who have the final responsibility for recommending whether a Title I or a Title III ESEA Proposal should be funded or not frequently will turn. The degree of direct involvement with Title I and Title III project evaluations, of course, varies from state to state. The general guidelines which have been furnished frequently call for more specific interpretation on the part of the state supervisor of music for proposals relating to music.

By learning about research currently in progress, the state supervisor of music will be in a better position not only to determine what still needs to be done, but also to disseminate information to those requesting it about what projects recently have been completed or are in progress. Also, at a seminar such as this one, where interaction plays such an important role, ideas which need to be pursued further are a logical consequence.

## Seminar Preparation

During the planning stage of the Seminar in State Music Supervision, the Project Director asked G. Lloyd Schultz, Chairman of the National Council of State Supervisors of Music, to indicate which problems encountered by members of his group were the most likely ones for postulation, isolation, and investigation at a three-day conference. To these were added items which seemed to demand either a more intensive or continuing investigation as a result of the 1965 Washington Conference. Subsequently, qualified and highly regarded consultants were obtained to present position papers in these respective areas: John B. Hightower, Executive Director of the New York State Council on the Arts: "The Arts Councils Movement;" William H. Flaharty, Deputy Commissioner of Education for the State of Connecticut, Hartford: "Educational Administration at the State Level;" George W. Logemann, Coordinator of Computer Sciences, and Jan P. LaRue, Research Consultant, for the Institute for Computer Research in the Humanities at New York University: "Automation and Digital Computers;" Joseph Hendrick, Regional Assistant to the U.S. Commissioner of Education, New York City: "Title I of ESEA;" and Ernest Van Den Haag, Lecturer at the New School of Social Research, New York City: "Mass Media and Their Impact on Culture." Because of illness Dr. Van Den Haag regretfully found it necessary at the last minute to withdraw from the program.

In addition, these state supervisors of music consented to assist: Marjorie M. Coakley (Ohio), G. Lloyd Schultz (Wisconsin), James Sjolund (Washington), and Raymond Thigpen (South Carolina), thus giving fairly widespread geographical representation. The New York City Board of Education was represented by Benjamin Chancy, Louise Kirschner, and Martin Clanoff, while Arnold Fish discussed the Juilliard Repertory Project. Harold W. Arberg, from the U.S. Office of Education, also participated.

Invitations to attend the New York Seminar were issued by the Project Director to the thirty-four states which had a state supervisor of music at that time, with travel and per diem allowances subsidized by project funds. The same invitation was extended to two states which had a supervisor of arts and humanities. The Territory of Guam also was represented, at no expense to the project. Additional representatives were present from Alabama, New York, Pennsylvania, and South Carolina, at no expense to the project. Also attending without subsidy from the project were representatives from the Music Educators National Conference and from New York University.[3] In all, a total of fifty participants attended, exclusive of consultants.

A personal letter was sent by the Project Director to the chief state school officer of each of the fourteen states which did not employ a state supervisor of music at the time of the New York Seminar, inviting them to send a delegate at their expense. None were able to attend, however, although two states expressed enough interest in the project to request additional information about creating the office of state supervisor of music.

New York University, in addition to providing the site and facilities for the Seminar, served as fiscal and sponsoring agent for the project. An office for the Project Director, as well as clerical, mailing and other assistance, also were given by New York University.

Prior to the Seminar, the Project Director reserved meeting rooms, obtained nearby housing for participants, and prepared an envelope for each person attending, which included an identification badge, position papers, expense vouchers and instructions for preparing them for those eligible for reimbursement, a Seminar program, and other items. Detailed information was sent by the Project Director to all participants prior to their arrival, through a series of three memoranda. Included in the mailings were tax exemption certificates for transportation and housing; a map locating New York University's Loeb Student Center in relation to the Fifth Avenue Hotel, where participants were housed at a special rate; and a set of instructions indicating how the Fifth Avenue Hotel could be reached most easily by various modes of transportation.

---

[3] Seminar participants are recorded in Appendix A. Consultants are listed in Appendix B.

Comments by each of the consultants and the interaction of the Seminar participants were preserved on magnetic tape. Other items of audio-visual equipment utilized during the Seminar were: public address system, opaque projector, film strip projector, and three-speed record player. The position papers, plus the remarks recorded on tape, have served as the basis for the report which follows in subsequent chapters.

## Results

Because of the nature of this type of project, the results obtained largely consist of satisfactory answers which individuals received to the questions which they asked. The remarks made by consultants, moderators, and participants also provided tangible solutions to the problems of some individuals. In many instances, however, since no overt attempt was made to ferret out this information, no objective measure exists to determine precisely how many and what specific questions were answered in this manner. The results, then, are evident in each chapter throughout this study.

## Structure

Because of the availability of necessary meeting rooms and equipment, and excellent dining facilities within the building, the Loeb Student Center at New York University proved to be a most propitious site for the Seminar. The Seminar was structured as follows:

### PROGRAM

### Tuesday, January 24, 1967

| | | |
|---|---|---|
| 1:00-1:15 p.m. | Registration | Washington Square Room |
| 1:15-2:00 p.m. | Opening Session - Introductory Remarks | Washington Square Room |
| | Roger P. Phelps, Seminar Director | |
| | Daniel E. Griffiths, Dean<br>School of Education, New York University | |
| | Gordon N. Pinkham, Assistant Director<br>Office of Research Services, New York University | |
| | Paul Van Bodegraven, Chairman<br>Department of Music Education, New York University;<br>Vice President, Music Educators National Conference | |
| | Joseph J. Azzarelli, Director<br>Educational Research Services, New York University | |
| | Gene Morlan, Associate Executive Secretary<br>Music Educators National Conference | |

| | | |
|---|---|---|
| | Harold W. Arberg, Music Specialist<br>Arts and Humanities Branch<br>U.S. Office of Education | |
| | G. Lloyd Schultz, Chairman<br>National Council of State Supervisors of Music;<br>Wisconsin State Supervisor of Music | |
| | Howard S. Conant, Head<br>Division of Creative Arts, New York University | |
| 2:00-2:15 p.m. | Break | |
| 2:15-3:45 p.m. | "The State Arts Council Movement"<br>John B. Hightower, Executive Director<br>New York State Council on the Arts<br>Joseph G. Saetveit, presiding | 408 |
| 3:45-4:00 p.m. | Break | |
| 4:00-5:30 p.m. | "Insight Into Some Common Problems Faced by State Music Supervisors"<br>G. Lloyd Schultz, presiding | 408 |
| 5:30-7:30 p.m. | Dinner | |
| 7:30-9:00 p.m. | " 'How To' Suggestions for Newly Appointed State Music Supervisors"<br>G. Lloyd Schultz, presiding | 408 |

Wednesday, January 25, 1967

| | | |
|---|---|---|
| 9:00-10:30 a.m. | "More Effective Dissemination of Current Knowledge of Music Teaching"<br>Raymond O. Thigpen, presiding | Washington Square Room |
| 10:30-10:45 a.m. | Break | |
| 10:45 a.m.-12:00 noon | "The Chief State School Officer and His Relationship to the State Music Supervisor"<br>William H. Flaharty, Deputy Commissioner of Education, State of Connecticut, Hartford | Washington Square Room |
| 12:00 noon-12:45 p.m. | Lunch | Washington Square Room |

12:45-1:00 p.m. Break

1:00-2:00 p.m. "Certification and Improving the Competency of Music Teachers" Washington Square Room

Marjorie Malone Coakley
Music Education Consultant
State of Ohio, Columbus

2:00-2:15 p.m. Break

2:15-3:30 p.m. "Automation: Processes and Research" 510

George W. Logemann, Coordinator of
Computer Sciences, Institute for Computer
Research in the Humanities, New York University

"Ongoing Research in Music Utilizing the Digital Computer"

Jan P. LaRue, Research Consultant
Institute for Computer Research in the Humanities,
New York University

3:30-3:45 p.m. Break

3:45-5:30 p.m. "The Title III Performing Arts Project for Puget Sound" 510

Jack Kukuk, Project Supervisor
Seattle, Washington

"Musical Ability Utilization"

Benjamin S. Chancy, Director of Music
Martin Olanoff, Project Research Director
Louise C. Kirschner, Music Research and Curriculum Specialist

New York City Board of Education

James Sjolund, presiding

5:30-7:30 p.m. Dinner

7:30-9:00 p.m. Council of State Supervisors of Music 510

G. Lloyd Schultz, presiding

## Thursday, January 26, 1967

| | | |
|---|---|---|
| 9:00-9:45 a.m. | "Research and the U.S. Office of Education"<br>Harold W. Arberg, Music Specialist U.S. Office of Education | Washington Square Room |
| 9:45-10:15 a.m. | "The Juilliard Repertory Project"<br>Arnold Fish, Juilliard School of Music New York City | Washington Square Room |
| 10:15-10:30 a.m. | Break | |
| 10:30-11:45 a.m. | "General Factors of Title I of ESEA"<br>Joseph Hendrick, Regional Assistant to U.S. Commissioner of Education, New York City | Washington Square Room |
| 11:45 a.m.-12:30 p.m. | Lunch | Washington Square Room |
| 12:30-1:00 p.m. | Break | |
| 1:00-2:00 p.m. | "Mass Media and Their Effect on Culture"<br>Roger P. Phelps, Seminar Director | Washington Square Room |
| 2:00-2:15 p.m. | Break | |
| 2:15-3:15 p.m. | Summary, Evaluation, and Concluding Remarks<br>Seminar Director | 510 |
| 3:15 p.m. | Adjournment of Seminar | |

# CHAPTER TWO

## THE STATE ARTS COUNCILS MOVEMENT

The decade of the 1960's has witnessed a phenomenon unparalleled in the history of the arts in the United States, commonly referred to as the rise of the arts councils on national, state, and local levels. Under this program it is now possible for even the smallest community to enjoy the advantages of the best performances in the arts. This program, although generally on a more sophisticated and higher level culturally, reminds one of the old Chautauqua programs which were so popular in this country in the early years of this century.

In his introductory remarks, Joseph G. Saetveit set the stage for the comments by John B. Hightower which followed. Saetveit noted that an attempt to inaugurate a state arts council in New York State was begun as early as 1944. However, it was not until 1960 that the state legislature passed Senator McNeil Mitchell's bill establishing the New York State Council on the Arts and providing an appropriation for it. He quoted a request from Governor Rockefeller, who stated that "the goal of the Council on the Arts is to be the policy of the state, to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow, and will play an even more significant part in the welfare and educational experiences of our citizens, and in maintaining the paramount position of this state in the nation and in the world as a cultural center." These comments were most appropriate because New York State was the first to authorize and provide a subsidy for a state council on the arts, a pattern which has now encompassed all fifty states.

In continuing, Saetveit read a more recent statement, this one by James E. Allen, Jr., President of the State University of New York: "We are a young nation with our cultural tradition still incompletely identified and shaped. Our passion for democracy is not inimicable to a corresponding passion for excellence. We should not accept passively the theory that presenting the arts to the many inevitably causes the former to be debased. Our task is rather the slower, more tortuous one of encompassing the population in our efforts to instill a desire for the best. Just as we have done before what the world considered impossible or rashly conceived, so once more, and in still another way, can we demonstrate our peculiar bent for strengthening the sinews of democracy. The New York State Council on the Arts has already enriched our past. It is even more essential to the enrichment of our future."

John B. Hightower, who has been Executive Director of the New York State Council on the Arts since 1964, then presented a position paper entitled "The State Arts Councils Movement." His remarks follow:

There are fifty states which now have arts councils. For a long time Mississippi was a holdout, but within the last six months an arts council was established there by an executive order, so now all states are eligible to receive some matching funds, or at least study grants, from the National Council on the Arts. In fact, all of the possessions have arts councils--Samoa, the Virgin Islands, and Puerto Rico. Guam does not, and the reason for it is rather entertaining. The day the application arrived on the desk of the administrator who was to fill it out and forward it to Washington, a hurricane blew down the building and took the application with it. They were very remiss when they finally picked up the pieces several months later, and indicated that next year they promised to get their application in on time, but they were certain the Council would understand the somewhat critical circumstances of this year's application.

It's been a dramatic and unprecedented activity at the state level. I think I'm correct in saying that few federal programs have met with such conclusive acceptance at the state level. Roger Stevens and Charles Mark are fond of saying that the arts are so desparately in need of financial help that they will go to any extreme to get a little money. It doesn't involve too much. Most of the initial planning grants are no more than $25,000 and these do not necessarily have to be matched at the state level. But in order to qualify for the next category, which is $50,000 in matching federal funds, a state legislature, or at least some source within the state, must match that amount of money. In many ways the experiences of the New York State Council are typical, but I can't get anybody to believe they are, since our current budget is $1,500,000 and most of the states are worrying about how to match that $50,000 grant from the federal government. So I'm seldom convincing about drawing parallels between New York's experience and what many of the states are going through now. But I think enough principles have been established and set forth that can at least be adapted to individual and unique situations which are found in different geographical locations throughout the country.

Governor Rockefeller has been a very important lobbyist and he is very well placed in Albany. He has a permanent residence up there and he does his job as our lobbyist very effectively. Each year our budget seems to increase. Of course, his personal commitment to the establishment of the State Arts Council in 1960 really is what tipped the scales, although I have been told by some of the legislators that the then Senate Majority Leader Mahoney had to sort of "chuckle" it through the committees that were investigating it.

Things have changed in Albany almost to an extent I don't think any of us could have predicted five years ago. The problem now is not so much one of defending the Council's programs and policies against political attack but rather of trying to guide the impressive, almost startling amount of legislation in this current legislative session which in some way affects the arts. The pendulum has swung back away from suspicion of the arts to accepting the arts and supporting them because it's politically palatable to do so. In a funny way that brings with it as many concerns as being able to defend against political attack some procedures which could severely inhibit the freedom of the Arts Council or the Education Department to develop carefully constructed programs. To give you a specific example, a theatre festival in upstate New York was suggested by a local assemblywoman. The State Arts Council was proposed as the administrative agency of the state government through which state funds should be channeled to construct this theatre facility. I got a call about the bill when it was on the floor of the Assembly and a legislative aid informed me that he thought I would be interested to know that this bill was coming up before the Assembly for a vote that day which would add about $2,500,000 to my budget, specifically designated for one particular theatre in upstate New York. I told him: "That's very interesting. If the Governor asks me for my opinion I'm afraid I'm going to have to tell him to veto it, which will be a little embarrassing for all of us, won't it!" He was startled at that. Had it been passed, the State Arts Council would have been placed in the position of providing capital funds, something we do not do now nor want to in the future. It also would have singled out one particular performing arts group in the state as the benefactor of the State Arts Council's programs, eliminating a great many others in the process. It was a precedent I didn't want to have set, so the bill is being resubmitted, and the funds are more properly being channeled, if the bill passes, through the Parks Department.

To get back to the chronology of the New York State Arts Council, the Governor appoints the fifteen-member Council, which has been a group of fifteen individuals who are studiously non-political. They have been picked because they have a deep, strong, personal commitment to the arts. Of the fifteen members, I was surprised the other day to find out that only two are Republicans, and no members of the fifteen-member staff are Republicans. I've got to give the Governor credit for this because his leadership has been extremely strong in this regard and he has thought in terms of the arts first and politics second. The persons who serve on the Council are a remarkable collection of individuals. They are expansive, concerned, whimsical, and not too serious, and a great delight to work with.

The mission of the Council has been primarily to expand the audience in the state and to provide support and advice, but not subsidy--the dirty word of government. It reminds me of appearing before the Senate hearings on establishing the National Council on the Arts and Humanities. I was not a hostile witness and Senator Javits was trying to be kind, and he said: "Tell me, John, what's the Council's subvention in its various programs?" I thought to myself subvention, subvention--this isn't the House Un-American Affairs Committee! Then he said: "In other words, how much support does the Council provide to the amount of private support?" I breathed a sigh of relief and said four to one! What happens in the principal program of the Council, which is a professional touring program, is that the great concentration of topnotch world-renowned performing groups that are here in New York City are given the opportunity to perform throughout the state--organizations like the New York City Opera, the Metropolitan National Company, the New York Philharmonic, the New York Pro Musica, the New York Woodwind Quintet, the APA Phoenix Repertory Theatre, and so on. The Council with its support manages to stimulate or provoke about three to four dollars for every dollar in state funds. To quote some dreary, but significant statistics, in the first year of the Council's program we paid to have four groups present ninety performances in forty different locations at a cost to the Council, or the state, of $330,000. Last year, for approximately $185,000 in state funds, some 255 performances took place in about 110 different communities. So you can see that the amount of state support has dropped and the number of performances it has made possible has increased, which is rather rare for government programs.

In addition to expanding the audience for the arts, we're concerned with providing the professional artist more opportunities to perform and display his work. That becomes fairly critical. There are a number of programs, and any of you are entirely welcome to obtain any information we have from our office at 250 West 57th Street, New York, N.Y. 10019.

There is the touring program of professional performances which provides polished, full-staged performances throughout the state. In addition to that, and as a complement to it, there are what we call educational presentations--sort of instructional sessions on the dance, opera, theatre, music, open rehearsals, workshops, lecture-demonstrations, and master classes where appropriate. The educational presentations work in a variety of ways. They not only take place within school situations but are also available to adult groups to provide an introduction to the more fully-staged, polished productions. Sometimes it's a very good device to use--you as educators know this--to introduce audiences to what's going on. I think it might be a little upsetting in Olean, New York, to have as the first professional theatre performance that's played Olean in twenty-five years, a performance of LeRoi Jones' The Toilet. But there is a fairly graceful way of introducing audiences to what Jones is trying to do with the particular verbal materials at his command--if command is a proper word to use.

Also, just recently established is a poetry program which essentially does the same thing. There is a staggering list of some sixty-six poets who are available for touring throughout the state, and the State Arts Council will pay part of the fee. We asked seventy-two poets if they would be willing to be a part of this and figured we'd get responses from about thirty-five of them. It turned out that sixty-six accepted, which was a little beyond our anticipations. But it is a wonderfully exciting list, ranging from Marianne Moore to Allen Ginsberg with just about everything in between. In fact, Richard Wilbur was asked if he would join this program and read throughout the state. He said "yes," "but I'm terribly sorry,"--we had suggested a fairly nominal fee of $200 for a reading--"my usual fee is $700!" Marianne Moore wrote: "I don't know why anybody would want me, but I think $200 would be lovely!"

We also have special areas, but I'm ignoring the visual areas today. They are, however, vastly important in what we do. For example, we have travelling exhibitions which also cover quite a variety of ground--how to look at a painting, even elements of nineteenth century hardware and the paper on the wall, anything which attempts to expand the visual awareness of audiences, be they children or adults. A number of these are concerned with the preservation of the best architecture of the past. Not only that, but trying to figure out some way to improve the plight of contemporary architecture of distinction. Among the special projects, we've provided a grant with National Council funds to the Eastman School of Music to see what happens when the Suzuki method of string instruction is established in an American school system. In this instance it's Rochester, and Suzuki has made several trips to the United States to work with the children in the Rochester schools. The results have been very successful and we hope that there will be instructors trained in the Suzuki method of string instruction as a result of that project. We've also attempted to unravel some of the language of the Title III requirements and also to guide by the hands the arts organizations in the state, telling them how they can take advantage of what suddenly everybody woke up to find one day was a much bigger bushel basket full of dollar bills than the National Council on the Arts would ever hope to be. That has been a fairly important and somewhat typical role for a state arts council to play. With our interest in the arts first and education second, it's at least good to have an agency of government that thinks in those terms and it's been useful to arts organizations throughout the state in relationship to Title III funds and putting together Title III proposals that make sense.

We have also a program of technical assistance which has been a real sleeper in the Council's greatness--essentially putting professionals in all phases of the arts, everything from personal relations to Board of Directors, how to set up a non-profit corporation legally, how to sell tickets at the box office, how to conserve the floor of a valuable eighteenth century building. We even got one delicate request--how to tell a Board of Directors what their responsibilities are. We didn't dodge it. It worked out much more gracefully than I ever expected.

Some of the attitudes of the Council's operation have been important. From the very beginning we felt that the Council--the Governor really was very adamant in this--that the Council should be a separate entity of state government from the State Education Department. There should be constant cooperation between them, but he felt that because the Education Department was principally concerned with education, that the arts operations, the concerns of the Arts Council, would get a low priority in the defense of its budget, or whatever concern it might have, if it were put into the structure of the State Education Department, which is an enormous department in New York. I might say that when I announced last year that the State Arts Council budget in New York was $1,505,450 at a conference of state arts councils, everybody "oohed" and "ahed." I was standing next to the deputy director of the state budget and he said: "Remind them it's only one-fiftieth of one percent of the total annual budget of the state," which tends to put things back into perspective.

We've been studiously anti-bureaucratic. There are two ways in which we've tried to bring this about. The first is any time there is an administrative requirement which a new program or a new area imposes, say a project in films which was underway this past year, or the one in poetry, we've tried to find a professional organization to handle the administration of the program for us. In the case of the poetry program it's been the Poetry Center of the YM-YWHA. We have a Young Artists Program, essentially a chance to have young musicians perform with community orchestras throughout the state. We establish the details and the mechanics of it. It's being administered by the American Symphony Orchestra League of Vienna, Virginia, just outside of Washington. A film project is underway and we'll be working closely with film societies on that. The reason for this is two-fold. Wherever we have a chance to use an established professional organization to make an artistic decision, to get government off the hook of deciding what is good and bad art, we'll do it. There's great merit to this. The chances to be arbitrary in the selection of individual art or individual artists to receive grants is compelling and terribly difficult. I think the National Council has done a remarkable job in the selection of grants for the artists that they chose recently.

More and more as programs develop and are polished and working smoothly on their own, we will try to divest ourselves of them. I'm thinking in particular of this educational presentations program. We've already made overtures to the State Education Department to some day eventually take that over. This is a fairly practical consideration. It's possible for that one single program of the Council to blossom so dramatically that we just couldn't afford to keep up with it. If all the schools in the state were to receive support for the variety of educational presentations that are offered, we could probably spend six to eight million dollars very easily. At the present time our budget for that one program is $75,000.

We will continue to stress the contemporary in the arts. The reason is not because it's fashionable, but because it's immediate. It relates to what's happening now. Also it's a way of having the state recognize its responsibility for supporting the artists who are living now and not who died fifty years ago. Also, we find that in some of the educational programs the children are much more responsive to the contemporary than the teachers are. We will probably become more and more involved with seminars to educate educators in the arts. As a specific example, Howard Boatwright, who is Dean of the Music School at Syracuse University, discovered of those students entering as music majors, out of the eighteen he polled, only two had ever heard a live professional orchestra perform a piece of music. These were music majors! At some point along the line somebody is not accepting a responsibility. I think perhaps, in the visual arts, anyway, we tend to get too enmeshed in the historical kind of academic aspects of the visual arts rather than the vibrants, the chemistry, and the excitement of it. Artists frequently are able to give this sense of excitement about the arts in a way that a professor of art history never can. I was distressed recently during a trip to the Metropolitan Museum of Art, to see a little child about nine years old taking notes about a wonderful Renaissance painting. At first I was terribly impressed--he was just knee high--and he went on to the next painting and took some more notes. Suddenly I realized that he wasn't looking at the paintings. He was just taking information off the labels. He was missing the whole purpose of the thing.

As for the future of the state arts councils movement, I would guess that financially you will see something happening with government concern for the arts very similar to that which has happened in education within the last ten years. The increased attention will be as dramatic as that in education. I've gone on record as making a prediction of what the State Arts Council budget will be in 1972, so I might as well tell you. My prediction is roughly $10,000,000--that's the New York State Arts Council. Whether this is reflected or expanded throughout the country I have no way of knowing. I would guess that some of the state arts councils will survive and be tremendously imaginative in their programs and the indications already have been extremely promising. I think some of them will fall by the wayside because of a lack of commitment at the chief executive level, which is very important. The problem which we will face more and more, both of us, is the dilemma between arts versus education, or arts and education. Can a professional artist be a good teacher? Must a teacher be a professional artist? Where does one work and the other take off? This is something we constantly face. Again I go back to my emphasis on art first and the educative aspect second. I'm not sure that will always work. A good teacher is probably as much of an artist as a good choreographer. The ability to explain and convey the excitement of the arts seems at this point to be something which an artist demonstrates more readily perhaps than a teacher.

There are so many exceptions on both sides of the fence, it would be very difficult to defend either part of the argument. Artistically I think we will see less definition of specific art forms; for example, the visual arts, theatre and music may all combine to involve the audience as part of the creative process itself. As we become more surfeited with art products, with something you hang on a wall, before too long we're going to run out of walls and there will be less and less necessity for a kind of detached attitude about looking at something.

The feeling for involvement will probably increase. I think this is more and more what we have to look forward to. I think this is being brought about by this incredible visual bombardment. I'm told that by the time a student graduates from high school he will have seen something like 15,000 hours of television and motion pictures. The only other comparable segment of time is the amount of time he spends sleeping. He will have spent some 10,800 hours in a classroom, and yet there are very few instances of programs or projects underway, that I know of anyway, where there is an attempt to provide some kind of visual discrimination or critical analysis to this fantastic bombardment of visual images which includes not only television and movies, but the visual jungle of the urban environment.

The laissez faire approach to letting individuals create their own musical environment hasn't worked well. Yet to impose aesthetic standards and controls has as many pitfalls as it does promises. I think the work that you are doing is incredibly exciting because you have a chance to educate and enhance the taste of individuals. If you lose the child you have lost the man. I for one am terribly intrigued with the possibility of providing a more enlightened audience for all of the arts.

There is a wonderful quote by Emerson to close things off. I was talking to one of the Council members at one time about this Emerson quote and he said: 'Yeah, my son called me up at two o'clock in the morning from Oberlin College and I groggilly heard this terribly angry voice on the other end of the line saying, "Dad, why didn't you ever tell me about Emerson?" ' The quote is: 'Beauty will not come at the call of a legislature nor will it repeat in America its history in Greece. It will come as always, unannounced, and spring up between the feet of brave and honest men.'

Mr. Hightower's presentation was followed by interaction resulting from questions raised by seminar participants. One supervisor queried: "Do you try to establish any relationship in your present patrons at the local level between exposure on the one hand and education on the other?" Hightower replied: "Yes. The distinction really takes place between the two programs I've mentioned, the educational presentations on the one hand and professional performances on the other. Usually the professional performances are strictly performance alone, nothing else, and the educational presentations are much more instructional, much more prefatory."

Another supervisor wondered whether all of the Council's projects were "approved by some local agency submitting a project and then reviewed on the basis of merit, or does the Council initiate certain projects?" "It varies," remarked Hightower, "primarily it is dependent on the interest of the community. The mechanics of the professional touring program, which I will go over briefly, are to receive applications from professional arts organizations all over the state. Then we have a number of review panels which determine the qualifications of the various companies, organizations, and orchestras that are announced as eligible for Council support. Then we make a list--a kind of Chinese menu--of performing arts companies available to local communities throughout the state. They in turn make a tentative arrangement with the company to have a performance take place and then we determine our support on the basis of that." Then this question was raised: "Is it possible for a company to make the proposal or does this have to come from music groups?" "It has to come from a community organization," replied Hightower, "but occasionally we will set up a contract directly, say with the Merce-Cunningham Dance Company, to spend a week within a community giving a series of performances as well as master classes and discussions and lecture-demonstrations, etc. The initiative is ours. We try to see whether or not there would be any local community groups interested in having this type of week-long residency take place. We're studiously opposed to the idea that you are going to be cultural whether you like it or not."

"What is your relationship with the State Supervisor of Music?" was asked next. "It is rather loosely defined," answered Hightower, "actually most of my personal, and therefore the Council's official contact, has really been through Walter Crewson, who is Associate Commissioner for Curriculum and School Systems." New York's Supervisor indicated a desire to amplify on this. He said: "The atmosphere for the arts has so improved in our state that now the top people in the State Education Department have much more readily recognized the value of the arts than has sometimes been the case in the past. There is now a proposal being discussed within the education budget committee for the initiation of a center on arts and humanities in which the art and music supervisors are promised an exalted and elevated position of chief of their respective bureaus. This has long been overdue, but I would say the fact that it now has been proposed is greatly due to the Arts Council and its efforts within the state and the Governor's efforts to improve the feeling of the relationship to the people of the State of New York. A few minutes ago he said something very significant, namely that this Council is separate from the State Education Department. It is not that there is any line between us, because he comes to the department occasionally and I in turn have a chance to work with the Council frequently. But it's not like in some of your states where the state supervisor may be the hub of it."

Still another supervisor queried: "Do you provide any kind of technical assistance for local communities in their efforts to improve quality and quantity?" "Yes, we do," said Hightower, "this comes under this great, ill-defined technical assistance program which has been so valuable. I'll give you a specific example. The Niagra Falls Symphony Orchestra requested that I come up and talk to them about what kind of support the State Arts Council was going to give them. When I got there I took a look at the orchestra. They were suffering from a deficit of $6,000 in a budget of $18,000 for the year. I then asked why the conductor wasn't there. It turned out that he lived in Wilkes-Barre, Pennsylvania. When I asked to be introduced to the manager, I found they didn't have one. Then I inquired whether the orchestra was a non-profit organization. They said it was and I indicated a desire to see their tax exemption certificate. Well, it turned out that they had been in operation for twenty-seven years and had never applied for a tax-exemption certificate. Then, asking the number of performances and the size of the auditorium, I was informed it had 1,500 seats. I was told that about 500 attended each of the four performances. As a result we sent someone to give them legal advice on how to apply for their tax exemption certificate. In addition, we sent a person on audience development, just to increase the number of people to attend the performances, and another on organizational assistance. Now the Board of Directors really did not understand their responsibilities in a non-profit situation. They didn't have any clearly defined ideas of the different roles between the manager, the artistic director, and the Board of

Directors. We were able to get a very top professional to give them advice from a much more detached view than even an enlightened Board member could have provided. For example, people like Lloyd Goodrich, who is Director of the Whitney Museum, has been an occasional consultant to us; Patricia McBride of the New York City Ballet also went. They are not attached to our staff but are working professionals--an important point.

Still another supervisor asked: "Should the arts council group sponsor the concerts regardless of who hears them, or should we sponsor them if they are in school?" Responding, Hightower said: "I don't think it makes any difference as long as they take place. Our attitude has always been that we're much more interested in a situation where live performances do not take place. What we try to do is provide just enough support to act as a teaser to get the school system or individual school to set aside more of its budget in the future for an increased program of performances."

Elaborating on this, New York's Supervisor stated: "We're trying to encourage schools all over the state to come to New York City, for instance, and spend a weekend attending Philharmonic concerts, the opera, and some other educational things that are available in this city. But this is done partly through Title III funds, sometimes from Title I for disadvantaged children, and so forth. And then, of course, it's the other way--a two-way street--where we're trying to encourage Lincoln Center and other places that have performing arts to come into the schools, and the State Education Department is acting in liaison here. Last year, for instance, about 389 programs were sponsored or scheduled through the State Education Department. This year it is going to be over a thousand. We have a new center at Saratoga--the Saratoga Performing Arts Center. Last summer the State Education Department sponsored or advertised to the schools, through Commissioner Crewson, that children were invited to come to afternoon matinees and some rehearsals. As a result of that, more than 30,000 children came in buses from all over the state. This is one way in which we're helping the arts and the arts are helping us."

One supervisor expressed a concern lest administrators "in areas that are not as enlightened as New York get the feeling that since they haven't got the teachers, the equipment and the money, they're going to say, 'well, we're giving them music education.' This to me is something to worry about. Do I have any reason for concern?" In response, Hightower said: "Well, I think so. This is part of what I was talking about before--the argument regarding whether or not there should be separation of the arts and education, and which is more important. I think sometimes the educational aspects of the arts are overemphasized so that what you lose is the excitement of it." Commenting that some teachers felt students were getting more enrichment than basics, a supervisor observed: "Music teachers who are afraid that enrichment is getting ahead of the basics should be very much concerned. The basics are getting behind: we've got to catch up. But the opportunity is here, the atmosphere is improving."

Concerning a conflict of philosophy, one supervisor noted that in his state: "There is a feeling that we should support very heavily, say a concert for adults, that this is the audience that will already pay to go to a concert, because it helps in cutting down the costs and making a little more available for that limited audience that we already have. On the other hand should we expend the greater financial effort in trying to build wider audiences? How does the New York Council feel about that?" Hightower answered that he was "strongly convinced in the validity of the arts for a greater number of people. I don't think it's totally unhealthy that the arts are fashionable and social and would hate to think that that's all they are. I am firmly convinced that they are not, because it would appear that the rudest audiences in the State of New York are those that attend the New York Philharmonic performances on Thursday Night and the Metropolitan Opera performances on Monday Night. If they're getting the message at all it's not doing much for them. It's a chance to attend a kind of social situation. I don't think that's bad though. I personally don't care for it but I think it does influence a great many of the attitudes in the arts. As part of that influence, if somebody is 'turned on' to the arts as a result of the fact that he gets a tax rebate for buying a painting, I'm willing to accept it even though his motives may not have been enlightened as I want them."

Louisian's Assistant Music Supervisor observed that for many years the New Orleans Symphony has been sent out "to play concerts in the schools in the afternoons. These children have been prepared for one week, preferably two, and taught by the classroom teacher, not the music teacher. They have listened to recordings, have studied the composers, and know what's going to take place. And then that night, in the same city, the orchestra gives a regular adult performance."

In the ensuing discussion various opinions were expressed relative to the need in the future for individuals to serve in an executive capacity with arts councils. The difficulty in obtaining individuals in this capacity also was noted. To close the session the U.S. Office of Education's Music Specialist asked whether everyone knew about "Community Arts Councils, Incorporated, which within the last year or so established its first full-time professional office here in New York City. They've had a recent change of name and are now called Associated Arts Councils, with headquarters at 1290 Avenue of the Americas, here in New York City. Their Executive Secretary is Ralph Burgard."

## CHAPTER THREE

## THE CHIEF STATE SCHOOL OFFICER AND HIS RELATIONSHIP TO THE STATE MUSIC SUPERVISOR

Just as no two individuals think and react in exactly the same manner, no matter how intimate they may be, likewise no two state departments of education function in precisely the same way. There are enough general principles which are common, however, so a representative from one specific state department of education could present suggestions which would be beneficial to a supervisor of music from any other state. Newly appointed state music supervisors normally might be expected to gain the most from such a presentation, but the "senior" supervisors, by learning how things are done in another state, can either reinforce their own procedures or discover others which may appear to have a significance for them. The chief state school officer, or his designated deputy in a vertically-oriented administrative arrangement, has a right to expect that certain policies will be implemented by the state music supervisor. The state music supervisor, on the other hand, looks to the chief state school officer, or his deputy, for guidelines on policy.

It was with this thought in mind, namely the presentation of some general concepts, that William H. Flaharty, Deputy Commissioner of Education, State Department of Education, Hartford, Connecticut, appeared at the Seminar. Commissioner Flaharty's position paper, "The Chief State School Officer and His Relationship to the State Music Supervisor," follows:

> I suppose some of you have heard of a project that the Chief State School Officers are engaged in, having to do with completing the history of state departments of education since 1900. If you haven't, I can say such a history is being written and each state will have a chapter to tell just how the department has grown and how it has changed since the beginning of the century. I'm somewhat involved with this in our state and it's been most illuminating to me to go back through many of the records which I'm sure no one has looked at since they were filed year after year, beginning in 1900 and even before then, because I've uncovered many interesting bits of information. They're interesting to me and I simply will not bore you with them. I simply mention that because I have noted certain trends and changes that have taken place during this period of sixty-five or so years.
>
> In the beginning of this century the organization of a state department of education was relatively simple as compared with now. In Connecticut, for instance, I cannot find that any more

than perhaps less than ten professional staff members were employed. At the present time we have, I suppose, 150 in the central office and since we operate some schools, we have 900 professionals all together in our department. Particularly, this growth has accelerated since 1950, and I like to think that some of this has been brought about by some of the work of the Chief State School Officers in meetings and exchanging information and getting ideas as to just how a department should be organized, what it's for, and the like.

I've noticed a second thing, that there's been a major change in emphasis in the functions or the responsibility really of the department during this period of time. And I think that the very titles of the staff members illustrate this in a way that needs no further explanation. In 1900 there were at least half of the staff members, this would be five or six people, who had the interesting title of compelling agent. This changed to inspector a little later, and then to supervisor, and some time in the early 1940's we changed to the title consultant. You can see the philosophy that goes along with that. Now part of the acceleration very recently has, of course, been due to the federal legislation--the funds which have been made available for use in state departments of education. I'm thinking particularly of Title V and Title I. We have, as every other state has done, added several staff members in Title V because of this activity of Congress. I might say that I believe there was no new area funded under Title V. I think we used Title V to expand things that we had already been doing. You do know that Lloyd Schmidt is with us for the first time this year and that his coming was not due to Title V. This was a position we'd been trying to have added to our staff for many years and we were successful in getting the legislature to approve the wherewithal two years ago. We then filled the position last summer. The new positions really that we have, as I have said, are used more for expansion of other activities such as research and planning, and some of the subject matter areas.

In one of the bulletins of the Chief State School Officers having to do with the organization of a state department of education, there are five or six general responsibilities listed. These were developed quite a while ago--fifteen years or so ago--but we haven't felt that there was any need to change them. So I'd like very briefly to go through these five responsibilities by way of orientation for this particular session.

One of the leadership responsibilities is in planning. And in this, of course, is identification of needs, and determining the purposes of the planning and devising the plan of operation. We added two new people for this function and set up a separate office of planning under Title V. The reason I say this is an expansion is because I wouldn't want to admit that we hadn't been doing some planning all the way along. But we have two people now who are charged with this specific responsibility--it's their only responsibility.

A second leadership responsibility is that of research to help provide the necessary information for policies to be established. I think this should be done as cooperatively as possible with higher education institutions, with the school systems, of course, and anyone who is available; also to encourage research at the local level and to evaluate in a research situation the innovations that are taking place.

The third responsibility, consultative services, is the crux of the work, I think, of most of the consultants in state departments of education, namely working with all the people in the state really--school systems first, but other groups as well, in connection with the particular area of interest that the person has. And I would say in connection with this, we view this consultative service or activity as being just that--a type of leadership activity and not at all of a regulatory nature enforcing whatever laws might be in effect. Once in a while you cannot draw a clear line of demarcation between this. Take, for instance, in the industrial arts field. The state funds, through a special grant, certain industrial arts activities, and our consultant in the industrial arts must make the final recommendations to the State Board of Education as to how much money will go to the various districts throughout the state. And this in a sense is a regulatory activity. But, shall I say, he does it cooperatively with everybody in the state.

A fourth responsibility I call public understanding. It's more than just public relations, it's trying to get a real understanding of what the department is doing. It has to do with all staff members and I think that we must take the initiative in a great many cases to break through with this understanding. But certainly it should be emphasized that it's a two-way kind of situation. We hear from the field and we communicate with the field. Incidentally, in this area we expanded under Title V and added one new full-time position in communications, as we call it in our organization of staff.

And then the fifth, and last, of these general responsibilities is in-service education. I'm thinking here, of course, of in-service education of the professionals in the school systems throughout the state. The in-service education of the state department members is another matter and shouldn't be confused with this. Well these are five of the general responsibilities which we have identified and which I think seem to stand the test of time pretty well.

I'm going to take a few minutes now to enlarge a bit on these consultative functions or services, the activities that might be engaged in. I found a list of such activities that we believe might be a part of the repertory of the music consultant, because I have here the announcement of the vacancy of this position, which I'm sure Lloyd Schmidt saw sometime or another and he presumably read all of these items. There are about a dozen different things here which we say in meeting the responsibilities of the music education consultant. He will be involved in such activities as the following. They're all sort of obvious, but it might be well just to put them in the record: working with local, regional, and statewide groups on special programs of in-service education; the development of curricular materials and the evaluation of school programs--that's a nice one; working closely with the professional associations of music education in the improvement of school programs; planning and directing workshops and conferences; attending professional meetings and participating where appropriate; preparing reports on significant problems in developing music education programs; outlining needed research and attempting to see that it's carried on--and I've just added here, and conducting it a little bit, too, in some instances. I don't think we should be entirely separated from research activity; keeping abreast of the developments in music education and interpreting these for others; writing articles and bulletins; addressing professional organizations and lay groups; participating in the school evaluation program of the state department of education; participating in staff planning sessions; reviewing, when requested, plans and specification for music education facilities; and finally, being conversant with current professional literature--shall I say scores, maybe? These are some of the things we think of in connection with all of our consultants, not just music.

At the end of each year, we ask the consultants to write a brief summary of their activities during the year. It's always very interesting to see the emphasis which one consultant will put on one or two items of this list and an entirely different emphasis that others put on other items which may be there. This has not only to do with desires, but also we cannot be all things to all people, experts in every one of these areas, so we naturally try to do the things that we think we can do best.

For the last item I've headed my paper, "Operating Techniques" of the really miscellaneous items. And they grow out of the responsibilities which I mentioned, this list of activities which may be engaged in to discharge these responsibilities. I suppose that because I listed certain miscellaneous items these are the ones that come to my attention first or that I think are of perhaps a little more importance than some others that I might have listed. Be that as it may, the first I've listed is the use of one's time as a consultant. It so happens that it is one of my responsibilities to approve out-of-state travel. We try to strike a balance between what we term out-of-state travel and in-state travel. Assuming that all the in-state is being done for the benefit of the people of the state, the outside travel may or may not be, you see. This is probably the wrong point of view, but we have other departments of government who look at things a little bit differently sometimes from the way we do. But we ask for a schedule, as nearly as a consultant can give it to us, of out-of-state activities that are planned at the beginning of each new session. Along about August or September we ask for the out-of-state travel plan. This doesn't mean that it can't be changed in many ways, and it always is, but this gives us something that we can talk with other departments about and a tentative plan and the appropriate expenditure we're going to have, and so on. It's not just a matter of expenditure, but it is a matter of the use of time. There are some folks in your department and in our department who just love conferences. It doesn't matter where they are, this is a very important thing to do. All I think I'm saying here is that there should be a balance that a consultant should think about in connection with the use of his time for travelling; also in regard to what kinds of groups you work with, or individuals--which we're trying to get away from as much as we can.

Going back to history again, there was a time when the one-to-one relationship of a staff member in the Department of Education with a teacher was the mode. But more and more we're getting away from that, and working local groups or regional groups or statewide groups. In regard to large group meetings, again we like to emphasize that we like the consultants to spend their time in speaking to and involving themselves with groups that extend over as large a cross section of the population as possible, rather than taking the whole evening and speaking to the Fourth Street PTA. But instead of that you would encourage that city to have a citywide meeting where all the PTA's might get this word, get this information and wisdom that you're imparting. The same way on a regional basis with principals and superintendents in some cases, and the like. Well that's one, and this use of time I think of as being quite important. Everything that I've said in connection with consultants I say right back to myself, too, in the way in which I operate, even though I can't always be as successful as I would hope.

In setting up visits and conferences I think that preplanning is of utmost importance. Consulting with others in the department who have visited the same system or have met with the same groups, getting information from the superintendent if it's a school system, or the president if it's an organization, about what their thoughts about music education are, what their particular slant happens to be. Collect any materials that you think would be valuable to leave with key people, trying to determine in advance, but only tentatively, what some long-term goals might be as a result of your recommendations. Try to think of diagnosing some of the problems which may have been communicated to you in some way--the reason for your visit, the reason for your conference. Try to think about possible ways of finding out just how it happens that this turns up.

Then, very closely related to that, a third item has to do with the follow-up visits and conferences. Quite frequently I'm involved in a conference. We've had some in our state financed under federal funds in the past year, where they've been excellent one- or two-day conferences. We've had quite a bit of material in advance and we were all keyed up and we came away feeling what a wonderful conference, but you know in some of those I haven't heard another thing since the conference closed--no real follow-up. And I don't know whether you people in your departments follow this policy or not, I don't think we do. We tried to and it was a little bit too time consuming, but I still think it's worth considering and seeing if there aren't some techniques which can be used, such as filing in the department in some central location a report of your activities, whether it's a visit to a school system, or a conference that you may have had with the principal--elementary or secondary principals or the like. This would be valuable for other consultants who are going to work with the same group to examine and review before going out. Among other things it would seem to enhance, sort of expounding the same philosophy or giving the impression of being on the same state department team rather than one going out one day saying one thing and somebody else going out and saying the complete opposite to the same group. I'd be interested if any of you have tried this and whether you do find it successful, and just what your means are. Again, keep this time factor constant, because if you spend so much time on details, even keeping count of all these activities that you're doing--you know, how many speeches you make and so on, even that to me is very time consuming and it has a limited amount of value. I think it ought to be put in the right perspective.

The next item has to do with this philosophy of what I just mentioned, the individual on the team. It's usually thought of in terms of consultants being either generalists or specialists and you've heard this I'm sure many, many times. There are some people who believe that the generalist is what we should have on the staffs of state departments of education.

This brings out the last of these items. The consultant is a representative of the state board of education or the state department of education, as the case may be. Most states have boards now. They embody the state department of education when they appear in the state as a member of that department. How the consultants operate in this situation determines, to a great extent, this image of the state department of education that I spoke of earlier in this list of responsibilities for the department. I sometimes hear disquieting rumors of how one consultant or another has really gone out there and just laid it on the line. Such a person is not a consultant, he is a compelling agent. This doesn't happen very often but once in a while it does.

In closing, there are a few of Paul Mort's principles of adaptability that I cut some teeth on a few years ago that are applicable and appropriate here. I need only to list these items and not describe them. If these principles could be thought of by the consultants going out and representing the department, I think it might improve the situation all around. You might even put these words on the inside of your windshield so you'll be reminded of them once in a while. This is what I did over in the British Isles in October when I rented a car where the driving is on the wrong side for us, so I put up there, "Keep left" where I could look at it. Here are some of these principles: judgment; prudence; stability, not all innovation; flexibility; and responsibility. This is half of Mort's principles but these are the ones which seem to apply most to this particular situation. Well these are things that occurred to me as I was asked to come here to your conference this morning. I'll be very pleased to hear any reactions to anything I've said. Or, if there are any questions you'd like to ask about some ways in which we operate that I haven't covered, which you are interested in, I will be very happy to respond.

Following Commissioner Flaharty's remarks, questions were posed from the floor. One supervisor asked: "I wonder if you could get your crystal ball and make a prediction as to the changing role of the consultant, especially now as the result of federal funds being channeled through state departments of education. Consultants are being called upon in subject areas to make decisions that may be not consultative in nature. When it comes to making a decision about the content of a certain program, the state department consultant can actually turn down a request of a local subdivision asking for funds because the consultant has seen that this may not be appropriate, according to his interpretation of the law. Maybe this is no longer a consultative service, but going back to something else like supervision." "Well I think that no one title, such as consultant," answered Flaharty, "will probably define or give a clue as to what a person does in a department. But to have more than one title also is confusing. An example of what you mention is in our office where we administer Title I. We have three or four full-time people there. Most of them are consultants. We have also associate consultants, and service specialists, but these do a different type of work entirely. Now I'm sure that these people do consultative work, I mean in advising in Title I programs and how they're developed and so forth, but there is the decision, too, to be made as to whether or not the money will be given. It's like this industrial arts example that I gave. This person must really wear two hats--a consultative one and a regulatory one. Somehow or another, I think the personality of the consultant has to be such that these two are not absolutely incompatible. I don't think that you can just draw a line. I think we've now gone through the greatest turmoil in connection with this issue that you raised. I look forward in the future to having fewer regulations in regard to specific grants, fewer regulatory activities to engage in. Of course, we've been asking for many, many years, to have general educational grants, not specific ones. I don't think people are giving up on this. As a matter of fact, a number of people with whom I speak in the U.S. Office believe, philosophically, in the general grant rather than the specific grant. So I think as time goes on we're going to have fewer regulatory things as a result of the federal activity. This is my hope anyway."

Queried another supervisor: "Will this necessarily then make it more important that the consultant or supervisor, or whatever he's called at the state level, be very visable and very viable in terms of this general grant being used in his area? At this time we're getting a little bit of music and art money from the Arts and Humanities and other sources. If it comes to the general, it becomes even more important that the state consultant and the chief state school officer have a very good rapport." Commissioner Flaharty then replied: "I couldn't agree with you more, and it pained me no end that the NDEA funds came out for science, mathematics, and foreign languages. Now that grant is being broadened to make it possible to cover almost all the entire curriculum field, since it was first enacted. I would hope that this is the way the other thing will work out."

Wisconsin's State Music Supervisor raised the question: "I wonder if you find this dichotomy taking place in your state department? Some years ago, back in 1948 when I began in the State Education Department in Wisconsin, a specialist was expected to be a generalist, as you've suggested here, and we were kept abreast of general problems. We were asked to function as generalists, as well as specialists, and this was all the way from visiting colleges for teacher education to activities completely outside the special field. Now we have added many specialists. For example, we have three men in driver education alone right now. So what is happening today is just the opposite. My job has become highly specialized and it seems very difficult to maintain any degree of generalization in education in this program at all. I think there are some real dangers and harm in this." Replied Flaharty: "I think this is a part of acceleration in growth that I mentioned. We've always, almost always, had specialists. We've had guidance specialists; we've had school psychologists on our staff since 1930--very specialized. What has happened is that, taking pupil services, we are identifying so many more disabilities, and the knowledge, you know, is bearing so on individual segments that I think what you say is happening. But I don't think that it should happen anymore now than it did before. It's just more work that's needed in the departments to make these new people, highly specialized though they may be, understand the entire school situation. They may not know what goes on in the classroom during the mathematics period but just something to do with some specialty, like driver education. I don't think we're going to be able to do the best job. But it is happening in our department and I think one or two of the feedbacks that I got came from some of our new people. We haven't done a good enough job, in-servicewise, in the couple of years that they've been on to have them fully understand. We do have some meetings of a general nature four times a year. We have what is called a Central Office Education Association Meeting. We try to air general problems so they'll be able to get the philosophy. There are, of course, regular meetings of the bureaus, and the experienced members of the bureaus do talk to the new ones, and so on. But I don't think that we've done it sufficiently."

Noting that one of the strengths of his department was the result of good communications, North Carolina's State Supervisor stated: "I have a daily run-down of everything I and my assistants do. Every Monday morning we meet with the State Superintendent of Public Instruction--generalists and specialists in key positions, so called supervisors. Then we meet again for other purposes with generalists. For instance, a position paper on what we should do about the humanities in the junior and senior high school will remain the position paper until everyone understands. This communication, again, goes way back to everybody's activities. If I wanted to go to Alamance County next Monday, I would see what all State Department personnel have done in that county this year or in the past years. To me this is the welding together of a faculty which is more effective than without this."

In closing, Flaharty remarked: "Now, you mentioned communication. I think it is important that we know a lot about what's going on, certainly about the important things. But let me say this. There are some people in our department who feel very much perturbed if they see something in the newspaper that happened in our conference and they just have never heard anything about it. They think communications have broken down. Actually no one person should feel that he has to know about everything that's going on in the department. If you tried, you'd be doing nothing but trying to find out what's going on. So again, here's this balanced judgment kind of thing."

# CHAPTER FOUR

## ROLE AND SCOPE OF THE OFFICE OF STATE MUSIC SUPERVISOR

Not unexpectedly, the principal emphasis of the Seminar was directed toward discovering ways in which state supervisors could find answers to some of their most pressing problems. Those attending represented varying degrees of longevity in the position, from some with several years of experience on the one hand to others with only a few months in office. To fit the needs of the various individuals and at the same time come to grips with as many problems as possible, the Seminar was organized to cover these four general areas: duties and responsibilities; suggestions for newly appointed state supervisors of music; dissemination of current knowledge of music teaching; and certification. Each of these will be discussed separately in this chapter.

### Duties and Responsibilities

Undoubtedly one of the most important areas for the state supervisor of music is that of defining his duties and responsibilities. In some instances they are rather clearly delineated while in others they are not. It may be recalled in the previous chapter that Commissioner Flaharty, for example, recounted those activities which were considered important for Connecticut.

MENC Vice President Paul Van Bodegraven, in his remarks at the opening session of the Seminar, posed a question related to a possible responsibility which has not been undertaken in some states. He recounted that people can keep updated through their professional organizations. "Consider the fact," he noted, "that not more than 50 percent of the music teachers in the United States belong to their professional organization. Possibly state music supervisors will find a way of bringing these professionally deprived music teachers into contact with our professional organizations."

In a similar vein, Harold Arberg's initial remarks posed a challenge to state music supervisors. He stated: "The role of the states is becoming increasingly important, it seems to me, in making effective whatever improvements all of us hope to bring about in the field of music education and in education in general. The states are going to have to be increasingly effective in carrying out these programs."

The remarks of Howard Conant, also at the opening session, likewise reflected a concern for the role of the state music supervisor in the future: namely that of greater cooperation with the other arts. He presented a coordinated demonstration combining art, music, and literature. His reading of Lawrence Ferlinghetti's Pictures of the Gone World, Poem Number Five, was accompanied by the Charlie Byrd ensemble playing "Meditation" and "You and I," from the album Bossa Nova Pelos Passaros, and illustrated by thirty color slides of contemporary modern painting, sculpture, and "combines." In his preliminary remarks to the presentation, Conant noted: "The creative arts concept is being implemented in many parts of the country, both at the college level, and state level, and in the secondary schools. If it is not already, I'm sure it will be implemented at the elementary level also. The arts are no longer exclusively the property, the responsibility, or concern of one of us in one area, but they are rapidly becoming what we call total art. I believe that by combining the arts one does not diminish their impact. Indeed, I feel that the impact is enhanced. I hope that you don't consider it a disservice to music to listen to it while looking at works of art. I find it indeed helpful and I hope that those of you who are concerned with literature, as I am, will not consider it sacrilegious to have it accompanied by music and visual phenomena. I think that these arts share certain common qualities and that they are mutually enhanced and that one can learn more about a given art indirectly than if I were to, for example, present an illustration of music and analyze it for you, which is a practice I very much dislike. The same would be true of the slides if I were to point out the proportions of the head, the body, and so on. I think this is a rather lifeless way to approach the arts." Conant then observed that the coordinated arts approach already was in effect in the State Department of Education in Pennsylvania.

G. Lloyd Schultz, presiding chairman at the session at which an insight into common problems faced by state supervisors was discussed, noted that he broke down his duties into eight areas of responsibility, as follows: (1) consultative and advisory responsibilities; (2) in-service and curriculum activities; (3) promotional and public relations responsibilities; (4) selection and evaluation of instructional materials and equipment; (5) research; (6) administration and operational activities such as answering correspondence, etc.; (7) professional development, and; (8) teacher education and certification, including private. He then noted some problem areas that were a concern for him in his state, as follows: (1) string instruction; (2) music history and theory as part of performance instruction; (3) participation by boys in all phases of music, but particularly vocal; (4) programed learning; (5) the use of professional musicians and problems of certification for them; (6) problems when dealing with federal projects; (7) the music teacher's responsibility in community projects--things quite remote from school; (8) the place of Broadway musicals in the vocal music curriculum; (9) the place of the general library, particularly with Title II in the picture, in the music program; (10) the relationship of special to general supervision, and; (11) the relationship to other organizations which are trying to stimulate music education; for example, that between the State Supervisor of Music and the University Extension Music Department and such organizations as the Federated Music Clubs.

In the interaction which followed, problems of assisting in the evaluation of Title I projects were aired. A Midwestern supervisor stated: "One of the biggest I have is trying to figure out what they are going to do with what they ask for." Averred another: "I think the problem is where you should put the priority. Give them guidance as to what type of program they want; that is, whether they want something for all the children in building an elementary music program, or whether it is for a performing organization." Observed a third supervisor: "The real problem concerning Title I projects is who writes the project at the local level. Oftentimes these are a one-person project, written by a person who is remotely removed from the music program." Montana's Supervisor remarked: "Part of my salary is paid from Title I funds because I'm a field consultant in this area. I help the local boards, the trustees, the superintendents to write up their projects and then when I get them back to the office I also evaluate them. This might account for Montana's using 10 percent of their Title I funds in music."

Continuing the discussion relating to project evaluation, another supervisor queried: "At the end of the project how are we going to evaluate what was actually done? Because school districts are being asked to provide reports." Replied a colleague: "The Office of Education would like objective evaluation. For instance, if a movie projector or a tape recorder is purchased to use in a music program, I inform the teachers that they ought to make a record of the number of times each one is used, and what it is used for."

Broadening the scope of discussion, another supervisor remarked: "One of my concerns with Title I, and also with Title III, is that in this matter of buying, let's say clarinets, within the framework of a government-subsidized program, no thought has been given to the maintenance of them." Stated another supervisor: "I raised this point with the head of our Title I program and he said he'd expect the schools to put their own money into maintenance. I see no reason why the funds would not include that if so much was put in for maintenance." Remarked the U.S. Office's Music Specialist: "You should look into that as a possibility, because many of the instrument manufacturers are saying that this is a problem and it reaches over the country. They don't want to sell a lot of good horns and then practically let them deteriorate. They want to hold a national institute for training persons, particularly under the possibilities of the Vocational Education Act. But these again are state funds. It might be that a number of states could get together on a regional basis and train people to do this. One of the problems reported by Emil Serposs of Chicago and Louis Werson of Philadelphia is not a basic problem of maintaining them but of storing them. Schools many times are not equipped with adequate storage facilities."

"Is there any state where less than 1 percent of Title I money is used for music?" asked another supervisor. New York's Supervisor noted: "We don't go very much over 1 percent because we have $110,000,000 and were only able to spend $103,000,000. I was pleased to hear one of the field chairmen of Title I admonishing the administrators to turn in additional projects because the money wasn't fully used up. He asked for more projects in the cultural arts. I was pleased to have him in our corner because he's not a musician. We have been trying to encourage music teachers through our state music association journal, and through special memos from our office to the music teachers, to try to get them to submit projects. Those who have tried have been pleasantly surprised to find that their projects were welcomed."

The discussion of evaluation was continued by an Eastern supervisor with these words: "We've got to show in our evaluation section of Title I that we're going to use a certain test before the project is started, before they will approve it. We suggested a number of achievement tests at the beginning of the year but they seem to be out of print. Perhaps we should get companies to prepare some, because the only way we'll get by in many states is with a good music achievement test for the elementary grades." "There is one other quick thing in evaluation that we ought to do more with," reminded still another supervisor, "and that is to make attitude scales which will be recognized as being almost as objective as the standardized tests."

Another concept, or duty, of the state music supervisor discussed was the nature of the developmental music program. A Southern supervisor addressed himself to this problem by noting that it should begin at the kindergarten or first grade level. He stated: "In one district where there are no special teachers, a supervisor goes out and works with the teachers, and more music is resulting from this than in some places where there are specialists. But the elementary classroom teacher does not have enough time to do all the things she is supposed to do. More activities and more experiences are continually being added. If she is really to get any kind of relief, what is needed is about one floating teacher for five classrooms. That's about the only way you can get it because if the classroom teacher has relief two times a week for music, or three times, maybe twenty minutes--that probably is not enough. So I would say that I think she does need relief but I don't think she needs it at the expense of a music or art program. The modular program is another phase. We've had that really within the music program since 1959. It is somewhat optional, but for accreditation-purposes it is encouraged."

A provocative problem directly related to the state music supervisor is that of required music in the secondary schools. New York's Supervisor related that when he entered the State Education Department seventeen years ago, there was a regulation on the books for required music in grades 7 and 8 which was not enforced. He stated that with the support of "my superior, the Director of Secondary School Education, we studied the statistics to see how many were not meeting these requirements, and they were warned that within five years they would have to meet these requirements or their state aid would be reduced, from the secondary state aid to the elementary. At that time the differential was eighty-eight dollars. This had a tremendous impact very quickly. So back in 1957 another survey was made and we found that there was almost 100 percent adherance to the policy of requiring music in grades 7 and 8. Later a memorandum was sent to the schools indicating that no longer would music be evaluated strictly on the number of periods per week, on the number of weeks per year, but rather on the over-all quality of the music program in the junior high schools. This led to confusion on the part of some schools. Some thought this meant flexibility and that they could drop it. But throughout the state we've been able to maintain almost 100 percent adherance to this requirement in grades 7 and 8. We have two very strong systems in our state, one in a suburb of Buffalo and another out on Long Island, where music is not required in the 8th grade but is only an elective. We thought that this might have an effect on the neighbors, but we have been pleasantly surprised to find that it has not affected the neighboring schools. Now I don't know whether we are behind the times in New York or whether we are right in trying to hold the line in this one aspect. I maintain that music is not good in the 7th and 8th grades simply because it is required. I maintain that it's good if you have a good program, well organized and well taught." Ohio's Supervisor remarked: "Yours apparently is not a legislated curriculum. In Ohio it's legislated but there is some question about flexibility to give a student some choices in grade 8. But I've put it on the line to each school that I've met with that they must meet that requirement." In reply, the New Yorker said: "We are very much opposed to legislating anything in the State of New York and we feel that this would be a slap in the face for the State Education Department. It is our feeling very strongly that we are in a better position to understand requirements and recommendations curriculumwise, contentwise, hourwise, and all otherwise than are the legislators." Wisconsin's Supervisor affirmed: "I'd say if you can get by with retaining 7th and 8th grade music, do so, because one of our large school districts in Milwaukee took out 8th grade music and then we were almost powerless to force the rest of the state to retain it. A few schools have retained it, but I'd say you'd better hold on to it if you can because it's awfully difficult once you lose it."

Discussion turned next to teaching of theory and history along with performance. Mississippi's Supervisor asked: "How do you get teachers of music interested in teaching the theoretical and historical parts of music in performance groups, or even to a general music class, or music in general education, for lack of a better term? How do you prepare them for it? If they are already in the field how are you going to get them spurred or enthusiastic about this sort of thing? I've found in our state recently at in-service workshops that are dealing with the elementary music, and in the band field, and even in the choral field, that the teachers are now talking a little bit more about what they can do to really teach music--something else besides performing. Here is a case in point. About three weeks ago I was in one of our universities on a Saturday where a new materials clinic was being held. Two college bands were playing this music for a reading session. One of the boys playing there happened to be a cousin of mine who had been first chair trumpet player in one of the better high school bands and had been a Boy Stater, so he really was a pretty good student. He is in engineering, but he is playing in the band. He said to me, 'I wish I had time in college to take a class in music. You know, I don't know anything about music. They just taught me to play.' How do we go about teaching them more than just that?" Reported Iowa's Supervisor: "I'm sure you are familiar with the one and only Institute built completely on music that was held at the University of Iowa last year. We were able to use our Arts and Humanities money to help six of our teachers who attended instigate a course of this kind in the high schools in the fall. We took those six teachers who already were enthused, matched their funds, and helped them get the materials they needed. Also under the Arts and Humanities fund, the University of Iowa had outlined a course of study, called Music Literature, which contained not only an outline but also a lot of written materials. We had listening tapes to be used by the individual students, classroom tapes to be used by the teachers, and transparencies. So we helped them get these and the scores and reference books to go along with them. We've had good cooperation from administrators. You'd be surprised how interested they are in this type of course."

Another role for the state music supervisor was indicated to be that of interesting young people in the teaching of music and recruiting them. Stated one supervisor: "I think it's time our professional organizations did some recruiting. It has always been my personal opinion that I would not tell a youngster to go into music education unless he wanted to do it more than anything else in the world; but I'm at the point where I think we've got to start selling the profession to the high school counselors and to our professional people in the colleges. The jobs do exist and we've got to fill them or else the program will fall flat."

Continuing this discussion, New York's Supervisor remarked: "I'd like to say a word about these two topics: encouraging recruitment in high schools and encouraging higher professional attitudes among our music teachers. On the first point, I've tried to point out to teachers that if we're going to have people to follow us in the music profession, we've got to select the best we can get from our schools. I give them a little formula which I made up. It has no statistical validity, but when I tell it to them they think I must have spent hours in arriving at this formula. I tell them that unless they have in each senior class half the number of students that they have music faculty in their whole system, they will not have enough teachers to teach in that system later on. In other words, if they now have eight teachers in that system, K-12, they should have at least four in every senior class going into music. This generally works out very well. Now I'd like to say a word about the other subject. I think it is an important thing that we in our positions exert every possible pressure in keeping our constituency straight on the MENC office in Washington, its importance, and the importance of belonging to MENC. I've pointed out constantly that there is a difference in the quality between the school that has many members and the school that does not have. You can measure it, it's so obvious. When I go to a school and the teachers don't even know what the MEJ--the Music Educators Journal--is, and when I come into a school--now I've been in my state for seventeen years--and meet a teacher, for instance, who's been there for eight years and she comes over to me and says, 'How do you do. Who are you?' I think to myself, I'm sorry that she doesn't know who I am, because I have been to every state meeting and if she had been to a single state meeting she would know who I was; but I don't tell her that. Rather, I point out to people like her the advantages of the mother organization. I would like to pass along one other point that I think is important. Since the dues went up, there are a lot of teachers who are slower in paying them. We discovered that as of December 21 there were a thousand teachers in our state who were members last year and who hadn't paid their dues yet this year. Now we took the lists and passed them out among the fifteen zone members, and told them to contact every person individually who was a member last year and ask him why he hadn't gotten his dues in, because he was holding us back."

## Suggestions for Newly Appointed State Supervisors of Music

One of the most important phases of this Seminar was the opportunity for individuals who have recently been appointed to the office of state music supervisor to learn, through interaction, about successful procedures from their more experienced peers. In other instances the reverse also apparently was true. For example, on occasion a new supervisor has to learn to solve a problem quickly and in his own way. He may have immediately reached a solution to a problem which has eluded a more experienced supervisor for some time. As noted earlier in this report, the percentage of individuals attending the Seminar who did not attend the Washington Conference in 1965 was great, approximately 50 percent.

A specific session had been set aside in the Seminar program entitled " 'How To' Suggestions for Newly Appointed State Music Supervisors" but the discussion of this topic fortunately permeated most of the Seminar. In organizing this specific session, G. Lloyd Schultz, Chairman of the National Council of the State Supervisors of Music, had very wisely assigned a new supervisor to a more experienced peer for purposes of informal discussion to find out the most pressing problems each one had. In many instances solutions were reached for the new supervisor as a result of the more experienced supervisor's relating his experiences. In other instances problems were presented from the floor. One new supervisor noted that one of his principal problems was budgeting his time for the various functions of his office. He said: "In the first four months of my job I traveled 11,000 miles. Maybe this is the answer."

Montana's Supervisor introduced Alabama's Assistant Supervisor with these remarks: "One of the problems that exists for both Alabama and Montana is the eternal problem of the six-period day and the legislature mandating subject areas, something comparable to what has happened in California. He informs me that physical education now is mandated in Alabama for four years during high school. It's only for two years in Montana, but many of the schools have come up with a so-called 'solid' credit academic subject, and in our state this means seventeen units. Some time during the high school youngster's career he has to pick up one extra 'solid.' Our legislature is in session right now and a couple of education bills have been introduced that would tend to mandate subject areas, and I probably should be back in Montana working in the legislature, which I do. I think it's very important and part of my obligation."

"Speaking of unique situations," remarked Louisiana's Assistant Supervisor, "we've gotten through a one-hundred man citizens committee to study the entire school curriculum and have come up with a recommendation that schools have a seven-period day with the limitation of five academics. If that is accepted as a basis, that will help us."

Another new supervisor asked: "What priority of time for the new music supervisor should be spent in administration and supervision? Ordinarily we say we are concerned with the improvements of instruction; however, with the advent of Titles I and III and evaluations, both state and regional, we have a responsibility as far as administration is concerned with these, too. How much time should we allot to the various areas?" In reply, New York's Associate Supervisor said: "Our first indication of priorities would come from the recruitment bulletin, published by the State Education

Department, which is sent to all schools, and which tells about the benefits of working in the State Education Department. Now in this there is an over-all job description for the various positions that are open, or the positions that an examination will be presented for. A person at the associate level will do field and curriculum work and offer assistance to school boards, superintendents and various administrative officers. At the supervisor's level it is practically the same, but this person is supposed to solve more complex problems. My job description lists curriculum work, as I remember it, 30 percent; supervision, 30 percent; office work, 20 percent; attendance at meetings and conventions the rest of the time. Now when we get down to the practical business things change a bit. We find that there are first of all constants--we must do certain things. In New York State we have what we now call CRS visits--Cooperative Review Service. This is an attempt to offer a comprehensive type of state supervision to school systems and to make this process more democratic. For instance, when I say comprehensive, I would like to tell you that my colleagues and I have just completed an evaluation of the city of Buffalo. Our total supervising time in Buffalo was five weeks, although we were not all there at the same time. We view this as a constant. We had to go there because this has number-one priority and we were so informed by the Associate Commissioner of Secondary and Elementary Education. Now there are other constants that we put down on our calendar which can't be tampered with. Other constants would be our state convention, our state summer music reading clinic, a meeting such as this, and the MENC meeting in Boston. Now there are other very important things that might be termed constant, for instance, if we were invited to them. Now you may say to yourself, 'How can I supervise? There are so many things to do. I have so many things to do now I don't even have time to get out to visit schools.' Well, you have got to establish priorities. Sometimes you will find this in the public schools, where there is a music supervisor who loves his pupils so much that he teaches them in all of his free periods and never supervises. We've got to establish priorities and say what is the most important thing and do it that way. In general I think you will find this: as your job expands you will need assistance and when this comes, you will be able to expand the offerings there."

Another new supervisor wanted "some suggestions about how a junior high guide should be developed. Should it be around concepts, or horizontally or vertically, or what should the organization be?" Reference was then made to the new New York State guide, Teaching General Music.[1] Ohio's Supervisor added: "The Ohio Music Educators Association has just published a guide for the teaching of music in grades 7 and 8. The cost is $1.50 and it may be ordered from Wayne Ramsey at Ohio State University. He was chairman of the committee that worked on it. It's a very good teachers' guide, covering materials, etc. This is not the type of item that would be published by a state department of education. It is entitled Ohio Music Education Association--A Guide to Teaching General Music."

---

[1] Refer to the Bibliography.

Connecticut's Supervisor, in defining his position, observed: "In Connecticut there is a clear and consistent policy in calling me a music consultant, not a supervisor. There are no regulatory functions at all, no legislation, except for the fact that we act as the evaluating agent for the New England Association in secondary school evaluations. This means a consultant is on call. The telephone rings most frequently in the field of general music. We have a shortage of teachers in Connecticut and this is one of our biggest problems." One of his compatriots, in discussing the "comprehensive music teacher," stated that the elementary classroom teacher should "be able to teach the music by virtue of past experience, training, etc. and also by virtue of an in-service program that would keep him abreast of what's going on. Another aspect of the comprehensive music teacher deals with the secondary music specialist who sometimes is so thoroughly specialized in the activities of that specialization that he forgets that other types of music exist and that he also belongs to the school system as well as to his area of specialization. In addition, curriculum and public relations work also are important. Curriculum seems to be a continuing problem. One thing I think we can all do is call attention to what has been done in various counties. This could be very effective."

West Virginia's Supervisor added: "We decided in West Virginia that we would not have only a federal program but that we would have a comprehensive education program so a county system could use all supporting sources, whether they were federal, state or local, to improve educational programs. Of the fifty-five counties, we only have about four or five which are not doing something with music. So we feel at least they are involved, although we do need to develop strong local leadership. As part of this plan, it was required that a county appoint a curriculum committee on music. In assisting a county to develop a strong committee, it was found that quite often the leadership was not available at the county level because of the inability to find a person who had a thorough understanding of the total music program and who was sympathetic to all portions of it. Where we have strong leadership locally, the programs are very good. As part of our curriculum study we are not going to bypass continuing education, because we feel that with the development of arts councils we must leave students with a knowledge of how to go to the communities and develop arts programs at the community level. In consequence, our state curriculum committee and state department of education are quite concerned about how we can develop leadership in the arts at the local level."

Alabama's Supervisor commented: "The development of general music courses is a very important thing if we're going to turn out literate citizens. It's quite involved. I don't think anyone has the entire answer to the thing. The way general music is presented will vary according to the community and to the background of the boys and girls, but it is the last time that some of them are going to have an opportunity to participate in music. I've been very concerned with it in our association, which we call The Association of Alabama College Music Administrators, in other words, music department heads, which I organized back in 1950. As far as I know we haven't done too much in our colleges with real courses that point the way toward some clearer thinking and preparation for our people who are going out into the junior and senior high schools. In Alabama the courses are elective and carry full credit. We have a feeling that the colleges should take the leadership there, so we keep away from dictating the required courses as much as possible. Sometimes I wish that we could do that but there always are, of course, a certain number of people saying 'there ought to be a law' who are the ones in favor of it if it doesn't bother them. We do require four semester hours of music preparation for elementary teachers and I think really the state colleges and universities require no less than twelve quarter-hours, but we keep that at a minimum. The time and preparation of the elementary teachers, of course, has changed. It's improving. However, in some ways this physical education program has caused more trouble than 'Sputnik' ever did. The great physical fitness program nationally has had a tremendous effect on things. I don't know what the future of it is going to be."

The Supervisor from Texas remarked: "Actually I have a bigger problem in Texas than general music. We're about to go to the California situation of mandated Spanish. Our state department has recommended against it, but we can't rely on our legislature to follow their recommendation. It is strictly 'hands off' as far as I'm concerned, or any of the other subject specialists, in regard to talking to members of the legislature. General music will probably be my next project. We just hired a young lady about three or four weeks ago who is well respected across the state, and she has stayed on the road in elementary music now probably half the time since she's been on the job, which leaves me with everything from grades 7 and up. There are so many problems connected with this because music in our state is not a mandated subject anywhere from grades 1 through 12. It is optional with the school and elective with the student. I'm of the opinion that this is the cutoff point for too many children. 6th grade is the last music education many of them ever receive. Next to band I suppose we have more children in elementary music than in any other area in our state. But I'd like to do something about this. It has become almost an obsession with me because in our bulletin on standards and accreditation, general music is listed as a prerequisite for any of the performance organizations, grades 9, 10, 11 and 12. And I have yet to find a school where general music is taught. Teachers for general music in

Texas are out of the question because of money and time. So I feel that I'm going to have to go the old route of relying on my band and choral men. Another thing, unless I have an enrollment of 10,000, I can't get a textbook for general music; if I don't have a textbook I can't get an enrollment of 10,000." Offering a suggestion, Ohio's Supervisor stated: "My predecessor, Edith Keller, worked very closely with the Federated Music Clubs and the Parent Teacher Association long before there was a state board of education in Ohio, to have those mothers, parents and others who could influence the legislators, make it very positive that there was a definite need for every child to have a general music education, not general music, but a general music education. And that's the line we're taking in the Ohio Music Educators Association. I know that is the line that is being taken by the Music Educators National Conference, with all their materials to define what it means for a child to be generally musically educated. Then get those parent organizations and others who have the time, to get out and work to make things come alive in their school. Any beginning supervisor will miss the boat if he doesn't get in contact with the people who can cause things to happen."

Pennsylvania's Assistant Supervisor noted that "a great number of problems we're discussing here did not face me when I came into this position, because I was hired to be director of the Title V projects designed to develop a curriculum for the senior high schools in Pennsylvania that would be involved with the total arts concept that Howard Conant referred to, that is, art, music, dance and theatre in a senior high school course. There were some problems in the projects as well as some fine aspects. I was able to hire both from the state and national levels people from all these phases of the arts to assist in determining how this course should be structured and what should go into it, because there are very few areas in the country that have thoroughly gone into the subject. Leon Karel of Missouri is probably the pioneer in this area of allied arts. The states are somewhat limited in this realm, although a little has been done by some. So I was faced with the job and problem of finding the best people who could advise us on what we should do within the realm of the course. This was a problem because, with funding, I had about five months to get something going and spend about 'X' number of dollars--I think it was about $70,000--to pay these consultants. I found that at first I was really afraid of whether I would be able to get the kind of people who should be coming in for the kind of money I could pay. But I solved the problem by rather fearlessly calling them on the telephone, speaking person-to-person, and explaining the kind of thing we were trying to do and asking them if they would be available during a week in June to come and discuss this problem and then perhaps form a committee which would function throughout this coming year. I was very fortunate, and this may say something to all of you--that sometimes it's not the amount of money you are able to pay somebody, but the kind of project that you're working on that will determine the kind of people who will come. If I could drop a few names to show you that these are not the caliber of people who come for, let's say, sixty dollars a day, I was able to get R. Buckminister Fuller, the Renaissance man, who designed the dome for Expo '67; Max Kaplan; Bennett Reimer; Leon Karel; and Howard Conant. In addition there was another group of people in theatre and dance. As a result of this we got our feet on the ground, but this again began presenting other problems. I also found out that when I ran into a problem on how to write a contract for bringing people in, I had to go to various areas in the state department to get the answers that I needed to know. The answers were not to be found in one location."

Observed Pennsylvania's Supervisor: "Pennsylvania apparently is the only state that requires 9th grade general music. In fact some of our cities, notably Harrisburg, still have a 10th grade requirement in general music. Because of this requirement there are about 44,000 students in Pennsylvania taking general music in secondary schools. That means the preparation of a lot of teachers who are general-music-oriented, and this creates a real problem because we import very few teachers at our salary schedule."

## Dissemination of Current Knowledge of Music Teaching

To the state supervisor of music logically falls the role of disseminating information about music teaching. This individual is in the unique position of knowing probably better than anyone else what is going on musically in a state by virtue of his office and his visits about the state. It was one of the objectives of the Seminar to ascertain some of the most important ways to disseminate information relative to music teaching.

Raymond Thigpen, who presided over the session devoted to the dissemination of current knowledge relative to music teaching, noted in his opening remarks: "I think one of the most important things I've seen happen in South Carolina since the Elementary and Secondary Education Act was passed is that one of the requirements in all of the projects is that some provision must be made for dissemination of information about the projects that have been funded. I've seen school men for the first time look at themselves and others and ask, 'Why do we have to disseminate information?' And I've seen some of them try to decide whether or not the local paper could carry an account, or whether a few interviews could be televised, or maybe an article carried in a statewide publication or magazine that goes to all schools. I think we've all realized in this process of trying to put out information concerning current practices in our schools, that we have separated ourselves from the public as well as from our own profession. We have not called attention to those things that would help us to upgrade the quality of instruction as well as arouse public interest and support for the kinds of things that we should be doing. I can see a healthy awakening on the part of the parents and school boards who are beginning to look and see what's being done in various parts of the state, and it has brought about a great deal of support in my area of work, especially under Title III projects. I think I've told some of you this story about the first time we put in for a Title III project, that I had set wheels in motion to inform the finest reporter, the arts editor of our state newspaper, what we were about to do; and I had called together the organizations that were interested in participating in a festival of performing arts and we had pictures of ballet dancers, a full picture of a symphony orchestra, and a concert baritone. We had this press prepared with a full-page story before we ever got approval of the project. We had prepared 125 copies of a Title III project, showing what it looks like and how it was written. On the morning after we were notified from Washington that it had been approved--the following day was a Sunday--the press carried a full-page story which went all over the state. The one picture that I had most prominent was that of the school superintendent, who approved of this kind of project. It just so happened that this school superintendent was one of the most influential superintendents among the school administrators, and he was an ex-football coach. So although I did all the work and the writing, still the impact of that made parents and members of music clubs all over the state say, 'If they can do that there, why don't we do it here?' When we can get the public concerned in any way about education, so that they want to do better things and the kinds of things that we think are exemplary, I think we're making a step forward. Sometimes in the past we have thought about the dissemination of information as a letter or memorandum from our office to the music teacher. In most states there is the medium of the state music educators magazine which can be used. One of the things that has been beneficial to our state department in South Carolina is the education emphasis program that goes to eighty-six radio stations in the state. Every time I can get a chance for my three minutes on that, to say something about music in the schools, I've done it. I have with me Dr. Alex Raley, who is Supervisor of Music for the Columbia City schools. He will give you some suggestions relative to the state music educators journal."

Alex Raley then stated: "I don't think I need to tell you that some of the teachers in your state only read probably the MENC Journal and your state magazine, maybe the state educators journal if they happen to get that. There'll always be those who are energetic and will get the information whether you like it or not. They'll come beat your door down to get it. Then there are those who just simply won't get it if you don't put it right in front of them. I happen to get copies of the state magazines from all over the United States. One of the things that strikes me is that I can flip through each magazine and feel that I have read it, and the reason is that we get releases from all over the country. I read the releases when I get them so the contents of these releases are familiar to me. In very few of the states--I won't say which ones right now--is there any considerable amount of information from the state department; that includes South Carolina. Yet a state supervisor who fails to put something in the state journal is missing one of the avenues that is most direct for the teachers who do read the magazine. I have a friend who was the orchestra review man for the Tempo in New Jersey the years I taught there. He got to feeling no one ever read those reviews. So one day when in a very jolly mood, I guess, he concocted his own orchestra piece, written by several different men who happened to be music educators around the state. It was a rather motley composition that called for all kinds of bell ringers from the physical education department and this kind of thing. He got a bigger response from that than anything the magazine had received. The teachers, in other words, did read it and this was about the fourth item of the orchestra numbers that he was reviewing in all seriousness. As a challenge to you, use your magazine. Don't just simply have a little article about something which is merely chit chat. A bit of chit chat to get their interest is fine, but go from that interest to something that you can suggest to help them out in the classroom."

Ideas for more effectively disseminating information were then presented. One supervisor noted: "I think we should disseminate information in our state journals regarding statistical data--the number of teachers in a certain area, say the college level. Then in ten years this can be referred back to, statistical data of the kind that evidences growth." Another concept was stressed by Pennsylvania's Assistant Supervisor: "I'm in the process of developing a filmstrip, tape recording compact method of the project involved in this whole fine arts work. It seems to me that if this is done professionally I can send it out and have it used by anyone, and I can probably get as much person-to-person dissemination by this technique as by relying on someone reading it. We might explore more of this kind of dissemination." A Western Supervisor said: "One way we disseminate information is what we call curriculum conferences throughout the state. These are for administrators and staff and we present new ideas about music. We covered over 800 administrators this past three weeks."

The presiding officer queried: "I wonder if in most of our states there is some provision made by your office that calls college music educators' attention to what's being done in the public schools of your state? Do you have this kind of dialogue going on?" Replies from delegates indicated that there was not much. He continued: "We worked with college music administrators regarding the sending out of a questionnaire to all music teachers in the state, asking them how adequately they thought they were prepared in terms of specifics for the job they were doing. Colleges were concerned with such things as more hours in literature of music, history of music, theory, ensembles, etc. They were asked seven or eight questions such as: 'Do you feel that you were properly prepared in the area of practice teaching?' 'Did you fully understand what your role would be as far as your relationship to the total school curriculum?' 'Your relationship to the community?' 'Your relationship to other faculty members in your school?' 'Were you prepared in using the newer media for teaching?'"

Wisconsin's Supervisor said: "About three years ago we started to meet with the administrators of the music departments of the twenty-seven colleges and universities in the state. Two years ago we selected a committee under the leadership of Dr. Stanley Linton and developed this document called "The Preparation of the High School Students for College Entrance." This is going out to administrators and guidance directors in the state and gets rather specific. For example, it spells out an ability to hear. It's nothing profound--major and minor mode, intervals within the major and minor scale, performance skill, musical sensitivity and playing an instrument, etc. Then it goes into such areas as the minimum curriculum offerings recommended for high school, the accreditation of high school music courses, courses from the college standpoint. It is the first type of unity we've had between colleges and public schools on accreditation and what the minimum program should be." A recent appointee remarked: "Perhaps the most profitable information that comes to me has been in the various bulletins and circulars from other state supervisors. I'd like to hope that they would keep coming in greater quantity. When we get in a position to reciprocate I have that right on top of my list. These items, although they may seem to be of very local and parochial nature, are very useful."

Turning to a related problem, Pennsylvania's Supervisor noted: "One of the problems that I faced when I first came to the position was that I didn't know who I was dealing with. Maybe some of the new people have the same problem. I know that Mississippi and Florida don't because they have very fine directories. Last spring I didn't know whether I had fifteen teachers or 15,000. I found out that I have about 2,400 and was rather disappointed. We were able to obtain reports from the secondary schools and compiled them in rough copy and sent them to each of the schools asking them to correct the sheet and send it back. As of the moment out of over 800 school districts all but eleven have sent them back, which we consider good. We called those eleven schools on the phone and found them most pleasant--said they forgot it, but one superintendent said it wasn't any of our business because all we were going to do was hire his teachers. We will be publishing soon, for the first time in our state, a directory of art and music teachers, which will be accurate as of now. We hope to keep it up-to-date." Various other supervisors told about their procedures for preparing lists of music teachers. Questioning the feasibility of preparing these rosters, one supervisor remarked: "I'm deluged with many requests from various sources, and I question the ethics of having a list available and sending everybody's name to everybody who sends in and asks for it. I think some place somebody has to draw the line on where we send the lists."

Referring to another kind of information, Mississippi's Supervisor asked: "How many of you gather each year a list of all the music graduates from all the colleges in your state? We do and send this to superintendents, indicating their specialized teaching fields and even sometimes if they state a specific location. Many superintendents ask for this. My office sends a letter to all graduates and informs them that they've been educated in the schools of Mississippi and we hope that they'll feel that they should stay. I didn't even know how many of them read it, but one boy called me and said, 'Have you got a job for me? I have just gotten your letter and I am ready to stay in the state.'"

Discussion then turned to state music conferences for music personnel, sponsored by a state department of education. Wisconsin's Supervisor reported: "In September we held one for directors of music in first, second, and third class cities. That was one of the most successful conferences we've ever held. Alfred Blockschmidt deserves the credit as far as thinking of this conference is concerned. It was one of the most valuable things that we've done. I recommend it very highly." Another asked: "Are there any states that underwrite expenses for those conferences, that is, per diem and travel?" Washington's Supervisor stated: "We have two days set aside for all teachers as part of the regular contracted year. They are on Friday. We schedule conferences in all subject areas throughout the state. They get reimbursed for their time." Added Georgia's Supervisor: "The first thirty teachers who sign up for a very intensive in-service program will have everything paid for. This is to improve the quality of special music instruction in some parts of our state." The Supervisor from Massachusetts stated: "We set up a special conference for elementary music specialists on a Saturday. This will be extended to junior high, because most of them are unable to attend the MMEA. A letter is sent by the Commissioner of Education to all superintendents of schools urging them to allow their music specialists to attend because they do not attend any other conferences. This is our way to get elementary people out and to disseminate new practices, things that we see going on in the state that are fine. Otherwise they would not be able to attend a conference."

One supervisor asked whether the U.S. Office had any way to sift out ESEA titles proposing music. Replied Harold Arberg: "This is a problem with all the titles, particularly Titles I and V. The titles were launched originally with some guidelines issued from the Office of Education. Then the states under Title V were required to submit a list of priorities as to how they would strengthen their educational systems. If they met with the general aims of the title, the states were left largely to their own devices. I have gone to the Title V Office and reviewed some of these proposals. Vermont, a state which is not represented here, had one of the most far-reaching concepts of an arts program of any we have read. They proposed a complete program for the arts, and staffing at the state level not only in music, but theatre, dance, and poetry across the board. But, we don't have machinery at the present time. Someone should act for the Council who would undertake to get this from the states. This is the only way you can do this."

In regard to another type of dissemination of information, one supervisor asked: "Is there any way that each one of us could send everybody else the certification bulletin now in effect? We've never done that." Gene Morlan then volunteered: "If you can get together, each of you, a quantity sufficient to cover the group and send them to the office, we'll make them up in packets and send them out to each of you."

Several of the new state supervisors expressed gratitude for the materials that had been sent to them by other state supervisors. One of them said: "Anything and everything that you have sent has been helpful and after being at this meeting I feel that I'm going to put every person in this room on my mailing list, so what comes out of our office will arrive in yours, also. I wish that everybody would exchange materials like this. It would be helpful to know what's going out of your offices in the way of publications, to know whether we're heading in the right direction or not." Another one added: "The publications of MENC, especially the recent source book and even more particularly Music in General Education[2] are the kinds of useful materials that we ought to encourage. I think this will make people aware of the values of being a member of the association and see what the organization does. Going back to a point we discussed earlier, about teacher preparation, I wonder if perhaps we could make the suggestion that because of the recent appointment of a public relations person at our headquarters office, that person might survey at least the state supervisors of music and that we in turn might take some informal survey or straw indication of what the job market is like in our locations. Maybe we could then come up with some kind of indication that there really is a trend in the direction of more jobs than available personnel in music. This is true in the instrumental field, which I didn't think would happen. It was apparent to me either that instrumental teachers travel a lot or are always changing jobs, or else that there really were more of them available than there were jobs."

Noting a new type of training program, the Supervisor from Kansas stated: "One of our junior colleges is putting in a new course in musical merchandising that we think is going to be helpful. The people who are going to be selling instruments will have some training in playing them and understanding the problems as well as just being salesmen--in addition to having salesmanship courses, of course."

---

[2] See Bibliography.

Turning to another area, Harold Arberg said: "When I first went to the Office I found that they published an annual directory called 'Earned Degrees Conferred.' This is about two years behind because it takes over a year to get the data in from the states and another year to get it collated and pushed through GPO. I was concerned with the percentage of degrees conferred in the field of music, so I did make a five-year study of these. The percentage total of degrees conferred in music, while increasing in music education *versus* sacred music or music, over-all is decreasing. We're losing ground in the total number of degrees at all levels, bachelor's, master's, and at the doctoral level. So I think it is self-evident that we need to make a recruiting pitch. The second thing that occurs to me--I spoke to you in terms of Title I people going into administration--there is with the emergence of arts councils and the emergence of local organizations now, a whole new field opening up in the management of these organizations that colleges and school systems have done for years, and done well, but is now having to be taken up at the community and state level, and there is a need there. We're doing some preliminary studies for the possible development of curricula here, especially for training arts administrators and management. While they might not become teachers of music, they won't be lost entirely."

Returning to public relations, one supervisor observed: "I think it would be wonderful if some time we could devote at least a full day to discussing what we could do on a nationwide scale in the way of public relations and presenting an image of music education in the way that physical education has presented itself to the public. Children need to be receiving a general education in music and then we ought in some way to be telling what that means, if possible doing it pictorially and visually as well as in brochures. Trying to plan some kind of wholesale attack on this problem that seems to be very greatly ours, and widespread, is important." Another remarked: "You know these public service announcements on TV, ten-second spots and so forth? If we could get that sort of thing for music and music education it would be tremendous." To close this discussion, Arizona's Supervisor reported: "We're doing this on a very limited basis in Arizona. We have a Title III project which takes music into the schools, similar to the Washington project, and some school systems will now accept these programs because they are supported by government monies. So our Arizona Music Educators Association took it upon themselves to have spot announcements on television: 'Are your children receiving free concerts in school? If not, contact your superintendent. They are available.' This has happened in the last three weeks and the results already are evident."

## Certification

The state supervisor of music probably is involved more directly in matters of certification for music teachers than any other person in the state education department, especially from the standpoint of specifics. Patterns and concepts of certification continually change. Thus the state supervisor usually finds himself the key individual in situations such as this. Among the states which are in the process of revising state certification requirements is Ohio. Marjorie Malone Coakley, Supervisor of Music for Ohio, discussed the impending changes at the Seminar. Her remarks follow:

> We believe that it takes time to accomplish anything well, and we are taking the time that's necessary and allowing ourselves opportunities for maturing along the way. We have an opportunity to change our minds as we go along, to finally come out with something which is more adequate in the way of certification requirements than we do have at this time. If I were to label my talk it would be "The Competency of the Music Teacher for Teaching and Certification." I really would like an opportunity to exchange ideas with you because I believe each of us stands to gain from an exchange of ideas and I do know from the conversations so far that most of you do have a concern about teacher education and certification.
>
> First of all, in Ohio, we had a request from the certification division, which is mandated by the state legislature, to certify teachers in Ohio. The request was to the Division of Elementary and Secondary Education, in which I work, to make any recommendations which we felt were appropriate for changes in teacher education and certification in music for the State of Ohio. Historically the certification division has asked the heads of college music departments, certain ones at least, to meet and define what is necessary in the way of hours to be completed in order to be certified to teach music in Ohio schools. The emphasis being on the fact that the higher education group has made the certification requirements, not some persons who were unqualified to do so--the most qualified persons have already been active in determining what the certification standards are. There are four certification programs which are available to Ohio prospective teachers. (Refer to Figure 1.)

| Program | Music Hours Required |
|---|---|
| Music Specialist | 50 |
| High School Certificate Validated for Music | 24 |
| Elementary School Certificate Validated for Music | 18 |
| Elementary Classroom Teacher Music Requirement | 4 |

Figure 1
Ohio Music Certification Programs

First of all, certification has a general specialist, and in addition to the general and professional education of the student, he has a special education in music which is contained in a fifty-hour music program. And if you'd like to hear what those hours are, we can talk about that later. There's an opportunity for a person who has a high school certificate to have it validated to teach music on the basis of a twenty-four-hour college minor in music. These hours are spelled out. An elementary school certificate holder can have it validated, to teach music in the elementary schools only, on an eighteen-hour minor music education program. All elementary classroom teachers, to be fully certified, must have four hours in music.

After we had been requested by the certification division to make some recommendations, because apparently there were some misunderstandings and dissatisfactions with certification, we decided that we'd just have to see what needed to be done and who should work on this and how we could come up with those recommendations. First of all we turned to some statewide surveys that had been made by the Division of Elementary and Secondary Education and the OMEA, with which I work very closely on practically everything in the way of determining any policies that are followed by and adopted by music educators. Some of the things that we found in these surveys were as follows: classroom teachers are being asked to assume responsibility for teaching music, with supervision present occasionally, but with a great deal being left to them; music teachers, through their professional organization and by their administrators, and by parents and so on, are being expected to do more teaching of music through performance; and, general music education has been supported by the State Department of Education for every student in Ohio schools. This requirement of a general music education for all students, and then supplying the teachers who can and who wish to accomplish it, presents something of a problem that we need to be working on. The use of new media for teaching, certainly the encouragement of the relatedness in the arts and humanities core classes, and things of that sort that are springing up all over Ohio in various schools, flexibility in scheduling, use of TV for teaching, and so on, were areas of concern that seemed to indicate that the music education program for the prospective music teacher needed some rethinking and possibly some changing, or new requirements for certification. We haven't really come to the place where we've made any recommendations at this time. We're still studying what they should be.

First of all, then, after seeing what the conditions seem to be in Ohio, we tried to see which people should be involved in this. We realize that a teacher is produced not just in his college years, but that the high school and even the elementary school background of that student play a great part. His teaching by special applied teachers outside the school is important, as is his in-service education after he goes on the job, and his association with his professional organizations. All of these kinds of activities contribute to the effectiveness of the teacher. So we want to think of this as a cooperative study of all the people who do produce this effective teacher, and a study which would be participated in by high school, elementary and college teachers, supervisors who work with teachers in-service, and certainly involving very heavily those in the professional organizations. We thought that it was a necessity to identify and study certain problems.

One of the problems was the variation in interpretation of the current certification standards. For example, we have one requirement which is for functional piano. I don't know if that means anything to you. It doesn't seem to mean too much to a lot of people when they've begun to look at it and interpret it. What is really meant by that is functional pianists. To have a two-hour requirement in this was very disturbing to many people--applied music teachers at the college level. But it just simply was interpreted so many ways and in some cases it was left out entirely unless under a different category.

Another thing we needed to know was which of these competencies are essential for the music teacher in today's work at the various levels and with the various responsibilities that music teachers have. The third thing we needed to know was which of these competencies should be guaranteed by certification requirements. How much flexibility do we need to leave after we write these certification requirements, whatever they may be? How much flexibility should there be in the interpretation? And a fourth thing we wanted to know was where there are innovative practices going on and what things we could be learning from one another if we go into this cooperative study to determine what's going on in music teacher education today.

At present I'm the only one in music, but the State Department of Education maintains a very close association with the Ohio Music Educators Association. In this group of proffessional people there are a number of committees at work at all times. There are committees in research, curriculum, and in elementary, secondary and higher education levels. All of these different groups were called upon to act somewhat as task forces to come up with the answers to these questions that we have just posed. Mary Tolbert was made co-chairman of this project. She is at Ohio State University and was chosen by the Ohio Music Educators Association to work with the state department on this project. What have we done so far? This is what I would like to tell you.

First of all we sent out questionnaires to the heads of music departments throughout Ohio colleges and asked them how they were interpreting the certification requirements. It was most interesting to read the replies. The number of hours varied in the music specialist program from fifty to seventy-four. Now I probably should digress right here long enough to say that most of our work so far has been with the music specialist program and with the program of music for the elementary classroom teacher. We brought those heads of music departments together in Columbus, which makes it about 150 miles for anyone to drive from any corner of the state at the most. There we discussed their understanding of these requirements and what they felt should be changed. So we went to the persons who were responsible for carrying out the directions of the certification division for it. We went to others later. We found that there was a wide divergence in their interpretations of what these standards meant. There was a feeling among many that they didn't know where they came from in the first place. So this was my duty, to let them in on the secret that heads of music departments had set up these certification requirements in the first place, and from then on it was quite a lot easier for us to work and talk about what they meant and what changes needed to come about and so on. Then we began to talk about how we would define or how we would set this up as content, what these certification requirements would mean when translated into what the student learns or how he becomes competent through completing these hours.

Right from the beginning, two big questions arose and they have permeated what we have done throughout. One of them was this. Are we going to talk about quantity or are we going to talk about quality? Or can we talk about both? The big impression at first is always to say we need more hours, but in our first conference we put a line through that idea to a certain extent, because we felt that if we just talked about more hours it would become something that has to be involved with power to pressure, and trying to get things done one way or the other, possibly by subterfuge. We felt that it was important to deal openly and intelligently and to talk about what the teacher needs to learn. Then if it takes more hours, we must recommend more hours. But if it doesn't take more hours, then it would be rather ridiculous to keep insisting on more hours. But if we don't go to more hours, then it probably means that we have to change the way in which we do things. Perhaps we need to change ways of teaching and cut out some of the content that's no longer relevant.

Another question that haunted us throughout, and it keeps recurring and I heard it come up here in our discussions, is are we educating a generalist or a specialist? Now I believe that throughout this study we have restricted the idea that we are producing--trying to produce--a generalist-specialist, a person who has a broad, general music education that makes him a person who can communicate with all other music educators, a good, sound general education that makes him able to communicate with the general public, with the administrative forces in the school, with his co-workers wherever he may be, and also with his students, who are certainly generally educated people, or are trying to become them. So first of all we want to assume that broad, general base. This is what the heads of music departments were trying to do twenty or so years ago when they determined what things should be included in the specialist program. They said fourteen hours of applied music--twelve or fourteen--and ten or twelve of theory. This should be the minimum amount. They wanted at least four hours of music history; at least two of functional piano, at least four of performance in various kinds of groups; at least two of conducting; at least two of class voice; at least six of instrumental music; and at least six of music methods.

Now as we have proceeded in this study, we've changed those labels so that they would mean more. We've tried to translate, as a group, into more meaningful language what it means when you talk about music theory, applied music, and so on. And we've got to translate that so that it is for the purpose of teaching in the public schools and in the colleges.

We had a statewide conference to which 106 participants came without any pay. The chairmen of this study, Mary Tolbert and myself, and the president of the Ohio Music Educators Association and a number of other persons who are located there in Columbus, prepared a digest of the literature that we could find. Much of this was based on the writings developed by the Music Educators National Conference in Source Book II,[3] and materials that applied to the education of music teachers. We sent this to all participants long in advance of the conference and insisted that they have it ready for discussion when they arrived. Then the committees were formed under five headings. (See figure 2.) Out of the 106 people, we had one group that was to make recommendations on the basis of several things. The first area concerned historical expectations for the music teacher, what we should require under the heading of Music Literature--Cultures, rather than the old requirements of music history or music literature, or whatever it would have been called. We felt the student needed to know more about literature and cultures because humanities are related to so many more areas in addition to music.

---

[3] Refer to Bibliography.

Music Literature--Cultures (history)

Basic Musicianship (theory)

Performance Competency for Teaching (applied music)

Educational Insights and Techniques (methods)

Music for the Classroom Teacher

Figure 2
Music Competencies Needed By All Beginning Teachers

A second area of study was Basic Musicianship, our terminology for music theory. Performance Competency for Teaching--we used this language rather than applied music because from the research that we were able to examine at that time, and this was for an early conference, it was very evident that the researchers came up with the information that so frequently under the term "applied music" a great deal is done which does not necessarily funnel into competency for teaching. It's given for a different purpose; it's given by persons who possibly are not ready to assist a student in using performance competencies for teaching. If you recall the writings in Source Book II about it, Dr. Mursell made quite a point of applied music having for its purpose, and being channeled in the direction of, performance competency for teaching. Then, Educational Insights and Techniques we brought forth from the old terminology of methods--music methods. And last, Music for the Classroom Teacher. So these five groups met all day and worked very strenuously to come up with their recommendations. One of their recommendations was that they needed more time.

They had assignments to take home, and the chairman of each of these committees had to report the results, plus their examination of additional literature and examples of research, at the state convention which was three months later. As a result of that we knew that we still needed to do some more work. So we turned to the research committees of the Ohio Music Educators Association and they took some of their funds and paid a graduate student to list the definitive ideas which were contained within research which was drawn from the Ohio State Cooperative Research Project.

After about five months we came up with what we consider the teacher competency model for testing. We don't say this is a model to be accepted, but it's a model that needs to be tested against the opinion, experience, and background of music educators in Ohio schools at all levels. This competency model we finally determined should include just the basic competencies that would be needed by any music teacher in the state, since this is what certification in Ohio at this time is still dedicated to producing. Now we may go in the direction of an overlaying specialty in different areas later on in this study. But at this time we felt that our first task was to have a model of basic competencies for everyone. We tried for a Title V project in this, but a number of factors did enter into the fact that it wasn't finalized within this year so we have gone ahead with it regardless, and possibly we'll look for something of that kind in the future. But it is always encouraging to know that funds are available and if they aren't appropriated to your area at one time, certainly they will be at another.

We gave this competency model as a questionnaire to the Ohio Music Educators Association's Board of Directors. We gave them thirty minutes to work out this thirty-six-page questionnaire. What really came out of those somewhat selective Ohiowide personalities and teaching roles and so on, was that most of them felt that almost every competency on there was quite important; some were relatively less important and a few they felt were not important for the beginning teacher. It was most interesting to obtain information from that group of sixty-five people.

Then, at the 1967 convention we presented this model to a larger audience. We sent another letter to all heads of college departments, to music supervisors throughout Ohio. They again reacted to this because when you deal with something like certification, this is something that takes some reacting, and many people are willing to react. One thing we found as we have taken this over quite a span of time now, is that we are beginning to come to some agreements that we didn't have in the beginning, without any stress or any pressure or anything, but just by talking and by examining issues such as the generalist-specialist ideas, not controversies or whether we should be considering hours or competencies, or what a music teacher really needs to know.

We have come to some areas of disagreement, so if it never goes into a certification requirement, we've grown.

Now to me this is a supervisor's job, to help people to grow on the job. Whether it finally comes to any kind of printed form or whether it doesn't, I feel the most important part will be the growth that has taken place long before there are any changes in requirements. Now, at our state convention--January, 1967--Mary Tolbert did present what we have done, similar to the presentation I have made to you. Then she distributed this competency model to all who were present and asked them to react to these competencies. Again it was most revealing to see that many people there agreed that almost everything that's on the competency model so far is high in importance. She read some quotations from The Real World of the Beginning Teacher, which is one of the new conference publications.

These are the ideas that were given prominence: One that, from The Real World of the Beginning Teacher, some of the important considerations are: Certification is for the purpose of protecting children from incompetent teachers. Second, it is essential for teachers to be liberally educated as well as specially educated. The most serious need in teacher education is not more hours but better quality. You see how, coming late in the study, these have been ideas that we had finally resolved for ourselves. Now we begin to see them given some kind of support from the NEA publication. The arts should be returned to their rightful place in education. There is incongruity in the college major and the subjects taught in the schools. There is wide discrepancy in theory and practice in the field of music education.

In our second session we had Marguerite V. Hood from the University of Michigan. She represented the Music Educators National Conference as Chairman of the Commission on Accreditation and Certification. The work of her committee appears in Source Book III.[4] Some of her emphases were: that those who set up certification requirements should understand the role of the teacher and define the competencies needed. The variety of demands on music teachers from school and community make it very difficult for colleges to plan programs of teacher education. The variety of demands on the music teacher make it difficult to plan a program that will meet the needs of all without these overlays of speciality. The citizen and the community expect the music teacher to be able to function in a variety of musical situations. We send out music teachers who can't play the piano. The students should have early and competent guidance and should be prepared to meet college entrance requirements for a music educator. As far as Ohio is concerned, we do have a program which is entitled "The Music

---

[4] Refer to Bibliography.

> Major at the High School Level." The student who graduates from Ohio schools, or at least a school which is approved to offer a music major, can have a three-unit major in music in lieu of one of the other majors that he ordinarily would elect. That person must have a balanced music education, though, if it is to be considered a major program--some instrumental, some vocal, and academic courses in music, at the high school level.
>
> One of the other ideas expressed by Dr. Hood is that it is important to determine as early as possible what the student must know in order to be competent in his first year of service, because you don't want him to fail in the first year, and you want to encourage him to go on being a learner. Another is that it is imperative to save learning time by knowing what the student will be expected to know and do on the job and by teaching these competencies in the most direct and efficient manner. She did stress the importance of efficiency, which I think we have come to stress greatly. The last idea was that music educators who attempt to define competencies for future music teachers should not permit themselves to be on the defensive concerning their own competencies. In other words, though all these things may not have happened to us, we hope to encourage those who answer questionnaires to look at this in an objective way and to decide what needs to be known, regardless of whether they know it or can do it at the time. We do have a competency model ready, but I won't discuss that with you now.

A question and answer session which followed was initiated by one supervisor, who stated: "This interpretation of cultures is interesting. Could we hear some of these that are listed under music literature, for example?" Marjorie Coakley replied:

> The three questions that the participant will answer on this questionnaire are these: 'How important is this competency for all beginning teachers?' In another column he will answer: 'How important is this competency as a foundation for your present teaching role?' And in a third column he will react to the question: 'What change in emphasis in the present education of beginning teachers would the development of this competency require? Does this need more emphasis, less emphasis, or don't you know?' Under Literature--Cultures, then, they would react to these competencies: (a) Ability to recognize orally representative literature of various designs, styles, historical periods, and composers and to use them as resources for teaching music in schools; (b) Ability to recognize and discuss the principles of primitive, Greek, and non-Western music cultures; (c) Ability to study and discuss representative scores as examples of the evolution of the art of music in the Western world; (d) Ability to discuss the design and style of

representative examples of vocal and instrumental music, and to apply this knowledge to the teaching of music in the schools; (e) Ability to characterize the leading composers and to be able to relate them to the artistic, historical, economic and political era in which they lived; (f) Ability to use the correct terminology related to music literature--culture in discussion, in performance, and in teaching; (g) Ability to present orally and in writing a substantive critical review of the performance of music of various forms and styles; (h) Ability to recognize and select the authoritative edition of the works of major composers for performance and teaching; (i) Ability to select the standard biographies, reference works, and histories of music for personal use and reference libraries. Another section of this under Literature--Cultures, Understandings in the Humanities, has these subheadings: (a) Understanding of principles of form, design, stylistic pattern, and comparative historical development in related arts; (b) Ability to make discriminating judgments concerning significant experiences in art, drama, literature, and dance; (c) Understanding of the influence of current forces on the cultural activities involving music; (d) Understanding the impact of all types of music on society; (e) Ability to recognize the derivation of primitive and folk art and the uses of these art forms in contemporary society; (f) Understanding of how involvement in the creation of an art experience relates to aesthetic response. These are the competencies listed thus far. Some will be accepted widely, others will not. Some, I presume, will receive negative responses. Under each one of these we have listed competencies. These have been done by committees of the membership of the Ohio Music Educators Association.

One supervisor raised the question of what teachers need to be certified in these words: "In Title I projects a lot of part-time teachers and consultants and teacher aides are being hired. Many of them are not certified and this is causing problems in our state." Several indicated that the same situation existed in other states also. New York's Supervisor noted that: "One of the problems in our state is that in the new certification requirements for general elementary teachers, effected three years ago, there are no specific requirements for music. Now it stands at twelve hours in the arts and humanities. As a result, our teacher training institutions are gradually phasing out the old requirements and putting them on an elective basis for classroom teachers. I can see the results in our schools and there are two good reasons for the trends which seem to be taking place. The trend is that specialists in music are doing more of the teaching and classroom teachers are doing less. One trend I've already implied--namely that the training of classroom teachers is not including music as much as it should be. And the second trend, or reason for it, seems to be that in my visitations with elementary school principals I find that they are becoming increasingly concerned with giving the classroom teacher more time off.

They find that art and music can provide an expedient in granting relief to this teacher or that teacher, and when this happens there is this criss-crossing. There seems to be a trend for the classroom teacher to leave the room when the specialist comes in. If this continues I'm going out on a limb to say we've got to have a lot more done by the specialist, and I will concede that if it is the trend, if the specialist can come into a classroom at least three times a week for three half-hour sessions a week in grades 4, 5, and 6, and perhaps a little less time in the lower grades, then we still can have a very effective program, and try to encourage classroom teachers to handle more of the appreciation and things we can get through Title III and other titles where we can get books and records. Let them handle the appreciation more and more and the specialist more and more skills."

Another supervisor stated: "We have rather large school systems in our state and they are efficiently operated because of size. For that reason we have seen a definite trend in the direction of specialist teachers in music, and it's almost an average now of once or twice a week. In one of our very largest and best school systems, music teachers are in the elementary classroom three times a week, a half-hour each time, and they are totally responsible for the music program. At a meeting last week, I thought I would never hear this, but the supervisors in that area of music said that this is becoming a problem. They wish that we had some kind of a combination of an optimum of perhaps twice a week, with classroom teachers carrying part of the load because they feel so isolated now and so departmentalized that they are not sure that this is good, and what we all thought we would like to achieve has really turned out to be a utopia."

Turning to another topic, a supervisor said: "We're beginning to move in the direction of middle schools in our state and I was wondering what effect this has had in New York State on grades 5 and 6." Replied New York's Supervisor: "I'm all for it, in the few schools where it has been established--there are a number coming and more on the drawing board. There has been a sort of separation of the music in elementary school and in the junior high school. Now with this middle school coming in you have the same features, let's say instrumentally, for one thing, that's a good place to start. Now you will have instrumental teachers who will have the pupils in grades 5, 6, 7, and 8. You'll recruit in 5th grade and carry them on through 8th grade. Whereas before, we got them in junior high school in 7 and 8 and they hadn't been recruited."

Asked another: "Are the middle schools in New York modified elementary schools or do they have real specialty rooms for music, as the junior high schools do?" He was answered: "Usually I would say that a special room is provided in the middle school. That is one of the advantages. Down in the lower grades, very often, it is mostly taught in the classrooms. In the middle school they're providing a special room and the teaching is done by a specialist, with relief for the others. Remember, however, I've always said, and I think I shall continue to maintain that the best programs exist in the schools where there is a sharing of the program between the specialist and the classroom teacher. Where you don't have this sharing, you still don't develop the attitudes."

South Carolina's Supervisor related that there were three different certification programs in music education in his state; namely, instrumental, choral, and applied emphases. He stated: "It has not posed a problem on account of the curriculum we have in our state; but when you have a different kind of curriculum and different things being required in the high schools, it would seem to me that certification of teachers ought to be considered at the time curriculum is being structured. Last year, as soon as I got to the State Department of Education, our college music educators, chairmen of music departments, were concerned that the state's requirements for music teachers did not have enough music specified. The first thing I did was to go to the certification department and ask them how to change our requirements. We have a statewide teacher certification council which makes recommendations to the state board, and they undertook a study which, if it had been approved, would have required ten additional hours of music courses for college music majors--we now have forty-five."

The problems and duties of the state supervisor of music discussed at the Seminar, and covered in this chapter, seemed to be such that many individuals felt they had received some concrete suggestions; in other instances the problems were of such magnitude and scope that answers could only hope to be found at the state level by each of the individuals involved with knowledge about conditions in his state.

# CHAPTER FIVE

# AUTOMATION AND THE MUSIC EDUCATOR

One of the newer areas which has some import for the music educator in the near future is that of utilizing electronic computers. With this thought in mind, two consultants who have been involved in computer applications to music were engaged to appear at the Seminar. The Project Director realized that not too many of the state supervisors of music would be in a position to personally utilize digital computers, but it was deemed important to familiarize them so that they could be kept current with this development which is being utilized more and more in state departments of education. This presentation was divided into two phases. The first, "Introducing Digital Computers," was presented by George W. Logemann, and the second, "Computer Aids to Music Educators," was given by Jan LaRue.

## Introducing Digital Computers

"My job is to present to you certain aspects of general nature about the computer," said George W. Logemann in his opening remarks. He continued: "I will tell you what things the machine can do, how it would go about, in particular, representing music, and some of the problems that one would have to overcome in order to make the machine solve the problems that one is working with. I think that you will see the basic organization of computer problems has two aspects. One is the material that one is working with, generally we will call this the data. On the other hand we have the operations that one wants to perform upon the data, which is the program. With that introduction, I will begin." His position paper "Introducing Digital Computers" follows:

> What is a computer? Basically a computer is a switching mechanism to automatically manipulate symbols. What sort of symbols does the machine manipulate? Observe that in Figure 3 there are three lines of symbols. This is one of the standard symbol sets that computers work with. It consists of letters, numerals, and special signs. The little "b" in front represents blank, since sometimes if you are writing out a paragraph you want three blank characters indented--hence blank characters occupy space just as the other 48 non-blank characters do. These are symbols which the computer can manipulate. It is a switching mechanism that runs automatically.
>
> To see how this works I think we ought to look at the diagram in Figure 3 which shows the logical organization of a computer. The arrows represent the way information flows

## Symbols

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

b ( ) * $ , . ' - / = +

## Flow of Symbolic Information

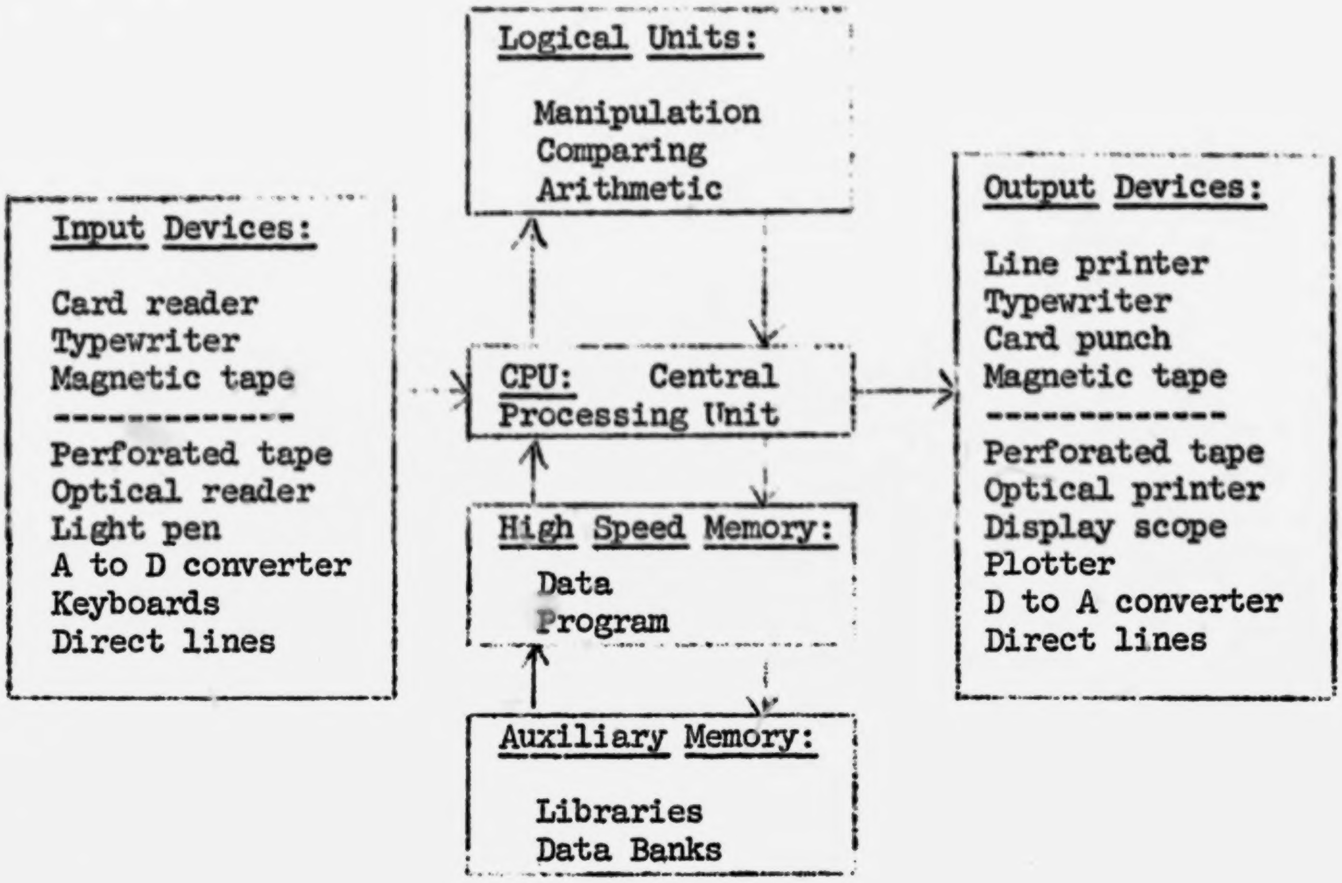

Logical Units:
Manipulation
Comparing
Arithmetic
Input Devices:
Card reader
Typewriter
Magnetic tape
Perforated tape
Optical reader
Light pen
A to D converter
Keyboards
Direct lines
CPU: Central Processing Unit
Output Devices:
Line printer
Typewriter
Card punch
Magnetic tape
Perforated tape
Optical printer
Display scope
Plotter
D to A converter
Direct lines
High Speed Memory:
Data
Program
Auxiliary Memory:
Libraries
Data Banks

Figure 3
The Digital Computer

between the parts. At the hub of the machine we have what is called the Central Processing Unit, the CPU. This serves the computer as the nerve center. It's more the reflex action part of the brain. It controls all of the functions but has no facility of its own. The symbols that one works with are stored in the memory. Symbols can be communicated to and from the memory. The memory is essentially like a blackboard; a blackboard is a form of memory. It's a place where symbols can be stored and retrieved on command. All memories--you've probably heard about binary numbers and you've seen flashing lights on computers--all of these things are just various ways, or the physical apparatus that is used for holding the information. But the memory is basically a storage area in which the symbols that the machine is operating on can be stored.

Now the other half of the problem. In addition to the fact that it can hold symbols, and it can hold symbols as memory, we say that it can manipulate symbols. Now what kinds of operations would one want to do in manipulating symbols? Well, certainly some symbols represent numbers and one would want to perform arithmetic, so a certain form of symbol manipulation is arithmetic. Other forms of manipulation include alphabetizing and making decisions as to whether or not two particular character strings are equal. If one has a list of authors' names, the problem of scanning down the list of authors' names, looking for a particular author, is a question of symbol manipulation. So we have the question of alphabetizing and searching. When one prepares an output sheet, the document with the sentences neatly typed out, that is also a form of symbol manipulation. In this case the symbols are extracted from the memory of the computer and then sent to the output medium. The idea is that there are manipulations that must be performed and these manipulations are generally governed by what are called the logical units of the computer. So that if the computer has symbols stored in its memory, the Central Processing Unit can ask questions about the symbols by going to the logical units which essentially perform the symbol operations.

Now there's a problem. Here we have a completely closed system. It can't communicate yet with the outside world. So we have to use devices for getting the symbols into the machine. These devices are classified into what are called input devices, and they are the sole means of getting information into the computer. The input devices depend a great deal upon the form in which the symbolic information has been prepared. Generally speaking, we punch IBM cards. I'm sure that you've all received bills of one sort or another that have punched holes in them and you are familiar with the idea of a punched card. The holes on the punched cards are a code for the symbol and therefore if we prepare cards with symbols on them we can read these into the memory of the computer by the Central Processing Unit. So input devices include card readers. It isn't necessary to simply punch cards. One can actually type directly into the machine.

Another major form of input is typewriters. A third form is magnetic tape. These are the principal forms of input devices. Magnetic tape is a high speed way of sending information to the machine. It usually has to be written either by another computer or by the same computer at an earlier date. Other input devices exist which are of interest to us partly because we have to work with music and music does not fall easily into punched cards, typewritten symbols, or digital magnetic tape. There are such devices as optical reading instruments which currently are capable of taking typewritten pages, scanning the page and translating the characters of information directly into the computer. This is a great saving because the input can be prepared on an ordinary typewriter, say one of the new IBM models with a selector cloth. Other types of input are what are called light head and light pad devices and optical display devices of this sort in which a person can draw a picture on the face of a tube or on a sensitized pad, the impulse of which can be communicated to the computer. There are special keyboards and button boards of various kinds that one can build and buy which also are methods of sending symbolic information into the memory of the machine. We'll get into some of the ones that apply to music later.

On the other end of the machine we need devices which will communicate results back to us. And so we have such devices. The standard method, for example, is the line printer, which is a device which is capable of printing about 100 to 150 characters of information at a time. They can run up to speeds of a thousand lines a minute or so. But one generally doesn't work quite that fast. This is the principal way of getting material from the machine. Other ways, of course, would be the complement of these three devices. We would have a card punch, or we can use our typewriter, or we can use magnetic tape again and other magnetic recording media. Other types of devices that would be of interest to us, other than musical devices, are the notion of an optical printer or an electrostatic printer. These are devices which, instead of using a mechanical piece of type that is flapped against the paper--and that is how the line printer goes at its rate of 600 lines a minute--electrostatically print a character, much like a character is printed on the face of a display tube, only this medium is recorded directly on the paper. These devices can go quite a bit faster than the mechanical devices and are currently being developed. You can buy them for special uses. Stromberg Carlson makes one that can be put on the larger machines. Also we have the display scopes which are television tubes that can have pictures drawn on the face of the tube under computer control. One could draw the staff, the clef signs or one can actually place the notes then on a display screen. If one would like to have a hard copy rather than a display, one can take pictures of the display with a polaroid camera. There's a xerography process that records the display information directly on the paper, or one can direct a pen to draw on paper much the same way that the electronic needle is directed to draw on the face of this tube. One can draw a picture using what are called platters. These are set relatively slow and the output is of rather inferior quality, since the picture must be drawn as many little rectangular line segments and it looks kind of like a person, if he is drawing a diagonal line, is very nervous, because of the wavy line. But the point is that the computer can draw the picture and this can be a way of quickly reproducing musical notation or perhaps other graphical information. So here we have the machine itself. It has devices which will send symbolic information into its memory. It has devices which will manipulate information as it stands in memory, and it has devices for communicating results.

Also we usually need an area called auxiliary memory, which corresponds to the big magnetic tape drive that one sees in the background of movies. The machine's own memory is a high speed device. It can take characters out of its high speed memory in terms of microseconds--millions of characters a second. But the memory is expensive and small. Therefore, one has the equivalent of scratch paper, or reference volumes, which can be stored in auxiliary memory, and I've put down on this chart (Figure 3) that the two uses for auxiliary memory are such things as libraries and data banks. One could have one's complete files of symphonies and other musical scores on magnetic tape which would then be ready, which would then be attached to the computer in its auxiliary memory. Then the Central Processing Unit can direct that certain parts of this library be brought in for processing, depending upon the particular question that you have.

That leads us to the second half of the programming problem. We've talked about the fact that there is such a thing as data, which is held in memory. And we've talked about the fact that it's basically in symbolic form. How does one tell the machine what to do? How does it go about doing this? The general idea is that the machine, in addition to holding data in its memory bank, holds its instructions in the form of a program. So the program for a computer is the set of instructions in the form of a program that it is to perform. These are usually communicated to the machine in one or another language, and such language as the names that one hears depends somewhat upon the type of problems that one is trying to solve. The languages of general nature, which one could use not only for problems in humanities but for problems in science, are such languages as Fortran and PL/1.

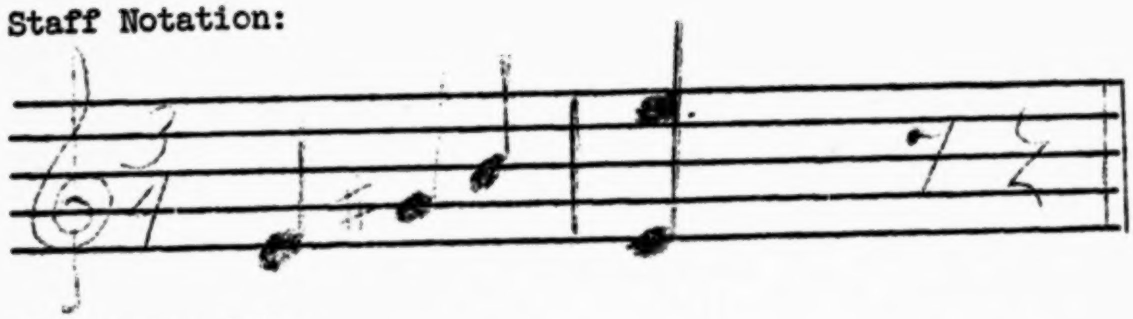
However, as we will see, there are more specialized ways of representing information in the memory of the machine and these then require more specialized languages such as SNOBOL and SLIP, which are list processors, and when one gets down to it, one can actually write languages which are directly geared towards problems arising out of music, which the MUSE language represents. We will discuss that when we get to music in particular. In summary, the computer is an automatic symbol manipulating device. The types of manipulations that it is to perform, the instructions for it, are held in the memory of the machine and the symbols upon which the computer is to perform these operations are held in the memory of the machine.

Now let's talk about what we would want to do, the kind of data we would want, and what kinds of programs we would want if we were working specifically with music. It's very easy to work with words and numbers because the machine has symbols that represent them. It has letters so an entire text can be fed into the machine. It has numerals so one can work with numbers. But if we're going to work with music we have to have some way of communicating either the score itself, in its symbolic form, or we have to have a way of communicating the actual sounds to the machine. The machine can do these two rather different things.

I'd like to give you an idea of how we'd go about doing it. If you look at Figure 4 you will see a rather simple piece of music. What different people have done is develop names for the various languages. At Princeton the languages are called LMT. Plaine and Easie was a code developed by Prof. Brook at Queens College. We have developed this into ALMA, which is Alphanumeric Language for Music Analysis. This is a language for symbolically representing musical scores. We have included in ALMA a technique whereby any symbol that is printed on a musical score can be coded if you so wish. The particular one we have here is relatively simple. You can notice that the TS 3/4 in parenthesis under alphabetic code represents time signature. If you have other signatures of various kinds, tempo markings, metronome markings, they can all be indicated the same way--in parenthesis with some kind of symbols representing what the particular information is. Here TS stands for time signature. You might have MM for metronome marking, and so forth. Then we have a string of symbols, you'll notice the slash represents bar lines, since there is a slash in the middle and a double slash near the end. The rest of the symbols represent the notes in a rather simple way. Numbers represent durations. Letters represent pitch. The prime, the apostrophe, and the double quotation marks represent octaves. You'll notice that the E E dotted quarter notes come after the first slash. There's a 4 dot representing the dotted quarter, and the dollar signs enclose two symbols, one is apostrophe E, representing the first E on the bottom line of the treble staff and the double prime E representing the fourth space. The dollar signs indicate that the

## Music

Staff Notation:



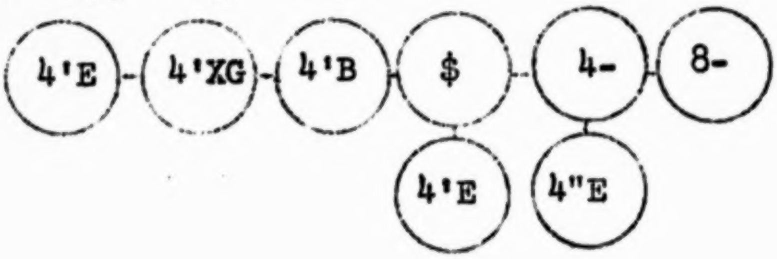
Alphabetic Code:

(TS 3/4)    4'E    XG  B  / 4.  $  'E  "E  $  8  -  4  - //

Numerical Tables:

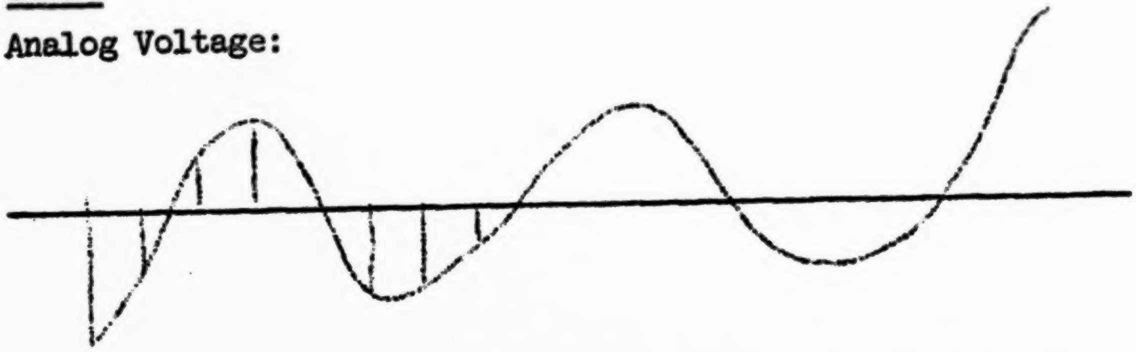
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Pitch | 4 | 8 | 11 | 4 | 16 | 1000 | 1000 |
| Start Time | .0 | .25 | .50 | .75 | .75 | 1.125 | 1.25 |
| Duration | .25 | .25 | .25 | .375 | .375 | .125 | .25 |

List:



## Sound

Analog Voltage:



Numerical Table:

-1.5    -.75    .60    .85    0.    -1.1    -1.0    -.35

Figure 4

Data Representation

two notes are played together as a chord. Afterwards we have 8 hyphen, 4 hyphen--a hyphen represents a rest. So we have symbolic information and I think you can see that putting together simple symbols of this sort would represent complete musical scores.

Now one could store in the memory of the machine symbolic representation of scores using this type of notation. This might be useful for certain purposes--for bibliographical, if you want. It can also be a convenient intermediate form in case one wants to do a musical analysis of one sort, look for particular examples or intervals, or melodic patterns of some sort. Often, however, one wants to use a numerical form of the score because one is doing problems which are essentially numerical in nature. One is computing intervals in terms of semi-tones, or the like. One is interested in the actual duration of patterns. And so we have a special representation which is given in numerical tables. You'll notice that the pitch line is measured in terms of semi-tones above middle C. For terms of simplicity I have coded rests to be 1,000--that's out of the audio range and therefore 1,000 can be a convenient symbolic "pitch" whereas 4, 8, 11, 4, 16 are actual pitches of the five notes in semi-tones above middle C--8 is G sharp.

Then I have included two more lines. The first line represents the starting time of the notes in terms of a fictitious unit called the beat. When we have a whole note that represents a time duration of 1.0, and therefore the first starting time is 0, the next is .25, the G sharp begins one-quarter of a whole note after the beginning of the piece. The B begins half a whole note, and then the two dotted quarters each begin three-quarters of a whole note from the beginning of the piece. You'll notice that this has nothing to do with bar lines. It's just some measurement of duration, of starting time.

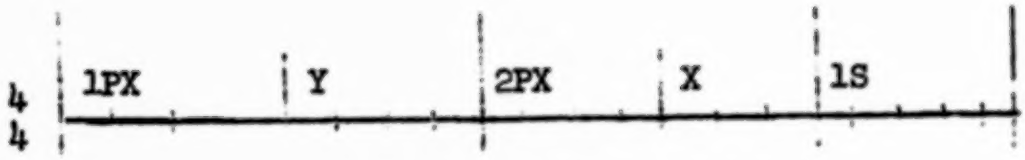
The next line represents duration. The eighth rest has a duration of one-eighth and if you remember your decimal fractions, one-eighth is .125. So we can convert the notes into this pitch and starting time duration table, which is sometimes more convenient to work with. Now another representation which the machine is capable of handling is called the list. You perhaps have heard of 1PL5 information processing, game playing programs of various kinds. Now when the computer plays a game, it's learning a lot of random facts. These facts do not necessarily fall into logical tables, likewise notes, because of chord structure and because of the parallelism, and things of this nature don't necessarily fall into simple tables of information. A single melodic line does, but you can see that even with chords you can have a non-table structure and the notion of a list I've given these pieces of information in circles, is an example of a list structure. Each circle represents a note or a chord. If it's a chord we represent it with a dollar sign and we attach to the dollar sign symbols representing the notes which form the chord. Now this is a way of representing the information. It allows one to go directly from one piece of information to other pieces of information immediately related to it. It requires a programming language called a list processor. It is one of the things we should be aware of, since as we begin to get into problems of data manipulation we will need structures of the complexity of lists. That is something that's in the future. Thus, that represents musical staff.

Now we have the problem of representing sound on the other hand. How does one go about representing a sound in the memory of a basically digital symbolic machine? Well, you have to convert a sound, which basically is an oscillating analog voltage of some sort, into something that the machine can handle. We know it can handle symbols. And the idea is you sample the sound at very minute intervals of time, such as 10,000 times a second, at the distance of one ten-thousandth of a second. My representation in Figure 4 is a sample of oscillating voltage and I've drawn vertical lines at time distances of one ten-thousandth of a second, and then I've measured the height of the curve at each of these points, and that's what the table is at the bottom. The unit, I believe, is something like three-eighths of an inch in one unit, so that roughly half an inch is one unit. So that the first curve begins at about -1.5. You'll notice the second point is about half of that. These represent the lengths of the curve. They can be in terms of microvolts or some fictitious unit. It doesn't make any difference what the absolute unit is, but the fact that the relative units are maintained, the relative lengths of the lines. This is the way the digital machine can represent voltages and long tables of numbers.

Now you can see that these things get very large. A reel of magnetic tape which could hold names, addresses and telephone numbers for a city the size of Buffalo, for example, can only hold about ten minutes of music, sampled in these numbers, at a very fine range. We are using fifty thousand points a second rather than ten thousand points a second to represent music for reasons of fidelity. So this represents musical sound.

In Figure 5 you have even another representation. This is something that Prof. LaRue is interested in. You see one of the problems with music too is that not only does one want to use the symbolic information itself, the score, but one wants to be able to describe one's own notes about the music, such as a time line, in which the symbols represent phrase structure of the beginning of the piece. And you'll notice that underneath the little lines we could represent measure lines; then 1PX comes at the beginning of the piece. There are four bar lines before Y comes in and so forth. This can also be translated into a table of information for the machine to use, in which we would have the

Notation:


4
4
1PX
Y
2PX
X
1S

Alphabetic code:

1PX / / / / Y / / / / 2PX / / / X / / / 1S / / / / /

Tables:

| event: | 1PX | 1PY | 2PX | 2PX | 1S |
|---|---|---|---|---|---|
| start time: | 0. | 4. | 8. | 11. | 14. |

Figure 5
Time Line

symbolic information 1PX, 1PY, 2PX, 2PX, etc. as well as its starting time. Here then would be a table representing all the events which the analyst saw fit to describe in the piece of music, represented first in a symbolic alphabetic code from punching on cards and second in tables of information as it would be stored in the memory of the machine for doing manipulation.

Now, how does the information get into the machine? Well it uses input devices and we would have to augment the input devices with one thing which is called an analog to digital converter. This is a device which will read an oscillating analog voltage and convert it into digital numbers. On the other hand, then we would have output devices which complement the converters. We would have an additional analog converter which will take the wave form as it's represented with the tables and convert the digits into oscillating voltages which then could be played through a speaker. So devices exist with which one can either input the musical score or note one's own information about the musical score or the actual sounds themselves. This about gives us the computer. It is a device which can manipulate symbols and these symbols can represent notes, they can represent numbers in themselves, they can represent voltages and other essentially physical pictures. It can print, it can draw pictures, it can display the pictures back on display tubes, it can read as one draws pictures on the tubes it can read these pictures as well as return pictures to them to the music. It is, on the other hand, merely an idiot, because all operations which it performs are formal operations; they are expressed to the machine in terms of instructions which it is to produce. It has no knowledge whatsoever of what it's doing. All of the information which a computer can produce is the result of careful paths which have been drawn for it by the programmer, who could be any one of you, the one who is asking the questions.

A question and answer session followed Professor Logemann's presentation. One supervisor asked: "Is it possible that with a perfected symbolic structure, a language, a composer may be able to sit down and use a system such as that utilized by Lejoren Hiller, be able to type a symphony into the computer and have it fed out on the other side and in this manner write many symphonies quickly?" "Yes, it is possible," replied Logemann, "for a person to sit down at the keyboard and use either a piano-type keyboard, which would use buttons wired directly into the machine, or in a symbolic way of setting. I think you were alluding to a keyboard type of device which resembles the piano keyboard rather than the typewriter keyboard." The supervisor replied: "Either. Let's say the composer hears in his head that which he would like to transmit. He knows structurally how this can be done at the keyboard so he sits down and completes it." Logemann replied: "I think the answer is that it could be done, but I would doubt that it would be terribly useful because there is a great deal of planning that must go on before one actually writes down a symbol on the typewriter, on a printed page when one is composing or doing any writing of any sort. So that what one would want to do then, one could record the symbols as they are printed, and in fact it is possible for individuals to sit down at the typewriter keyboard and work with the machine. What happens then is that while they're thinking, the computer is working other people's problems, and then comes back to theirs again. This is not the most efficient way of doing things, however."

Harold Arberg then asked: "I don't think you mentioned timbre. What about the presence or intensity of overtones that would result?" Logemann replied: "The idea in this case is that any musical sound can be reduced to an oscillating curve. That's why we can actually record it. Because if you look at the sound track of a symphony under a microscope, you will see the record still has just one oscillating wiggle. It's a very complicated wiggle, but it's one basic curve. The problem then becomes one of writing a computer program which can go through the table representing this oscillating signal and extract from it that part of the sound which is at low frequencies and that which is at high frequencies. This technique is called Fourier analysis and is a relatively standard technique available in most computing centers. What one then does is simply take a magnetic recording of this sort, feed it into one of these analog-to-digital converters, get the table of numbers, and then use a Fourier analysis program to give one a chart which tells how much of each frequency component is present in a particular segment of sound. Then one would be able to note that if there are a lot of high frequencies in it or something like that, he would be able to talk about timbre in terms of the overtones, the non-harmonic overtones, or what have you."

## Computer Aids to Music Educators

Professor LaRue's presentation, "Computer Aids to Music Educators," follows:

> In setting up this presentation, I wanted to bring it home to concrete problems. The big difficulty at the present time in computers is that so much of what's going on is abstract. It doesn't seem to relate to what we need. As a matter of fact, the terminology and computer science itself are far ahead of what we musicians are prepared to ask of the computer. We aren't all that well organized in our own minds about what we want to prove, ask, demonstrate, or analyze, and so on. I find myself increasingly embarrassed by the lag on the musical side compared to the availability of techniques on the computer side. So I'm actually neglecting what I ought to do to keep up with computer science, ever so slightly, in order to keep my nose to the musical grindstone and work out the theory on our side so that I will then ask Professor Logemann to plug in for me in some way later on.

I'd like to begin with some predictions on future equipment. Now this isn't as grand as it sounds. I just want to visualize how we might be set up even five years from now in a number of demonstration schools. I think it's entirely possible that we will have in a school what we call a remote control apparatus of some sort. Perhaps the first ones we'll see will be typewriters, special electrical typewriters that will simply have a high frequency connection with a computer nearby. You might say to yourself, "I don't know any computers nearby." If you had a list of all the computers in the United States, you would be simply amazed; the number of them is quite surprising. A number of school systems have small computers themselves. They have other data processing machines of considerable sophistication that we can use for various of our own techniques right now. In five years I'm convinced that we will have many more computers for educational use in school systems and let me suggest something that I haven't heard suggested. You probably know that many banks have computers. Now these aren't used a fraction of the time. By a special type of technology, that in an oversimplified way is called time sharing, any time that the bank's computer isn't busy posting accounts, multiplying interest rates and things of that sort, it could be used for an educational project. In other words, we're sitting in our school room, a special room where our typewriter terminal could perfectly well be plugged into the local bank to use any time on their computer that they aren't using themselves. Now I'm just suggesting a way around some of the financial problems that you encounter in computers which are very severe sometimes. But you can see that it would not be very hard to convince a bank to permit a school to use time on their computer that they're not using. It would be a marvelous public relations thing for them and extremely useful to the school. This is just one way in which computer technology will be available to us that we may not suspect. It's around a lot of corners if you just look for it.

One very important thing is to judge whether a computer will be helpful. There's so much noise about computers that people think computers will just do everything. Well they won't and there's no use wasting a lot of time asking a computer to do things that they aren't intended to do and that they won't help you do. I'm convinced there are a good many people doing things with computers and spending more time, effort, and money on them by the computer methods than other methods would take. I've got a very idiotically simple rule that I call the rule of three, to determine whether something is worth plugging into a computer or not. I test the advantages over hand manipulation, that is, just writing it out or typing it yourself, by this rule of three. This rule of three means three or more revisions, filings, printings, etc. If you have a set of cards in which most of them are going to be used more than three times, it will be worth your while to automate them for many reasons, but it's a good cut-off point. Even with two usings, from the standpoint of accuracy and so on, it's worth automating. The other thing, even more important and absolutely indisputable, is if there are three or more correlations between the data on these cards you can see right away that automation will help you tremendously.

Now we must consider though, in judging this computer business, the availability-in other words, the nearness and the cost. The American people seem to be willing to go along with the costs of computers. There seems to be a very wide acceptableness about computers. Congress has voted fantastic amounts of money for supporting the research that has led to computers. I think that there is a general acceptance in the population. So I personally don't think that it's blue sky to consider computer technologies as part of our future. It's coming right at us quite fast.

Now to some brass tacks of computer applications to music education. It is rather obvious that many of you have a great deal of administration to do and you've already discovered this. Also your schools may be set up in a fairly sophisticated way on data processing, so I'm afraid that there won't be anything very new there. I just mention these rapidly in passing: personnel lists and records. Now in a well run music program in the schools you have the children from cradle to grave. That is, you're trying to persuade them to play the tuba from the second grade on. So notice that their data are used over and over again. Each school year you make at least one use of these data. So the moment a child enters the program and his data card also goes into the program, that's the last time you'll have to figure out how to spell his name, if it gets in there right one time.

In regard to scheduling, we all know what automation and data processing have done for the insane problems of scheduling. I'm sure we've all spent time with the miserable cross-hatched sheets trying to figure people in French 2, Latin 3, Physical Education 14, and so on and still find time for a band rehearsal. Statistical studies become very important as we more and more have to prove what we are doing by tables of statistics. Computers and all automatic machines are marvelous at keeping track of numbers of all kinds. This is valuable. The part that I value most is the computation of percentages and averages. I used to make pocket money as a child by computing the averages for my father's research and I've always resented percentages and averages ever since. I think the favorite thing for me about the computer is the ease with which it does all this type of thing. Inventories of instruments are made easier. How many times have we searched around trying to find out what the purchase number of trombone 27 was? That's the kind of thing that data processing machines really retrieve in a marvelous way. How would you do it? You have things set up so you could just say trombone 27 question mark, or something like that on your remote typewriter terminal and get the answer back. That would be in one of these auxiliary memory areas that was discussed a few minutes ago. Now let's say this computer in the bank is busy. The technology has holding devices that will hold your question until the bank is free for a fraction of a second, then feed in your question; it is processed in a fraction of the second that is available and comes back with your answer. Now maybe that is twenty minutes after you asked the question, but you don't care because perhaps you're teaching a class or conducting a rehearsal during that time. When you come back you find the answer to your question regarding the purchase price of trombone 27.

The area of testing and grading is a familiar use for data processing. I've just put it in for the point of completeness. Assignments with instantaneous computer comment and/or correction is something that we're very much interested in here at New York University, and we feel it's going to be immensely significant. I'm going to give you some examples later. Profiling of progress in performance, theory, and music history is another point related to teaching where the computer can be significant. You know we mostly rely on our memories to know how John Jones was last year in his cello lessons as compared to this year. Now suppose we had a 23-point judgment on John Jones taken three times during last year in this auxiliary memory area. Wouldn't that be a nice thing to have printed out on the sheet in front of us as we listen to John Jones this year? That's a kind of control over how our people are progressing that these devices make possible.

Moving on now to research. The analysis of performance in regard to balance, tempo variation, and dynamic curve could be helpful by computer. Last night I was listening to a very good concert in Town Hall with some works of Monteverdi being performed. And in one of the works the choral numbers just never got off the ground. They were interjections of chorus in a longer piece. And I sat there trying to figure out what I would say to the chorus to make it come alive, to make it snap. I couldn't figure it out, but I'd like to take that for a research project. I would like to record a number of defective choral performances and see if I could in some way analyze them through the computer and see what was wrong. Just to show what the computer might do, here's one chord the choir might be singing. (See Figure 6.) The computer might show that the previous chord had perfect balance and in this next chord the tenors were thin. Now we hear this kind of thing ourselves all the time and we say "tenors, sing that E louder." But there may be more difficult, subtler points that we won't find so easily, and yet the computer could draw a full picture showing these holes, the one on the next chord showing that the altos were a little bit too low. Now there are a lot of things there that need study, that will make extremely exciting research.

In regard to tempo variation, let's say you have two performances on recordings and you like one much better than the other but don't know why. You feed it to the computer and you find that Robert Shaw speeded up ten metronome points in fifteen bars and

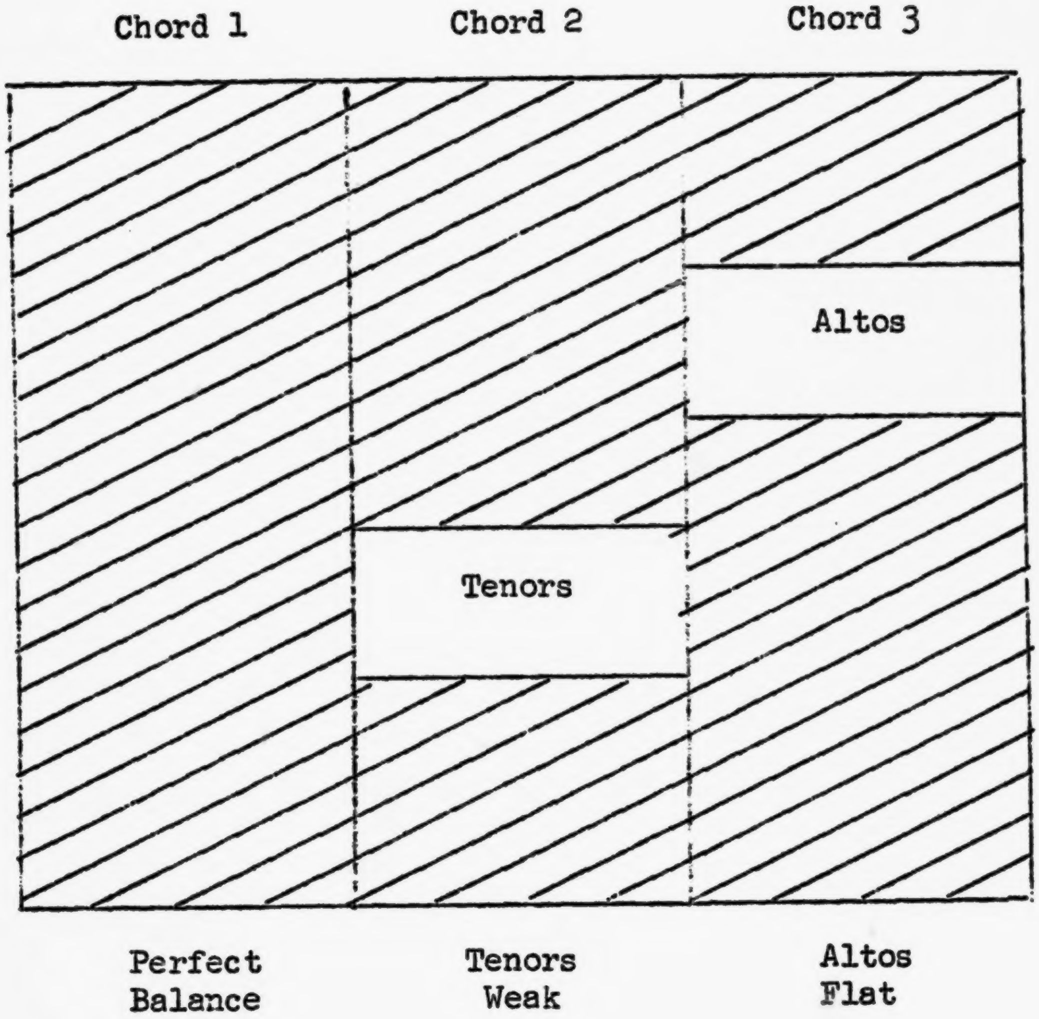

Chord 1
Chord 2
Chord 3
Altos
Tenors
Perfect Balance
Tenors Weak
Altos Flat

Figure 6
Analysis of Chords Sung by Choir

that's probably the most observable change between these two recordings. They're very much alike but you observed this tempo variation and liked it. Up to this time you hadn't recognized that it was the tempo variation that you liked. But when the computer program gets through operating and shows what is happening in all these various facets of the composition, that's the factor that sticks out, and you're certain that that was what you were seeking. This is the sort of research that I see coming up and that I find extremely exciting. Another area is analysis of melody, harmony, rhythm, texture, and form. Well, you can know if we have the possibility of a machine looking at all parts of the texture in infinitesimal fractions of the second, that ultimately we can investigate many aspects of music very precisely.

Now a problem that concerned me was the construction of thematic catalogues and bibliographies and automatic updating. I spent several years assembling a catalogue of eighteenth century symphonies, the sources of the symphony all over the world, and I've got more than 10,000 symphonies. What a problem in bibliographical control! There are all kinds of questions I want to ask about these symphonies. I can't remember all of them. I can't even remember the names of all the composers of them. Now the basic thing I have to do to control it is to make a thematic catalogue. I've done that by hand. It's been a terrible problem. I'm about to computerize it. Why? Because I want to use these hand cards more than three ways and as soon as I've done that it's worth getting them into some kind of automatic input that I can look at several ways. Has it occurred to you that even for your own school choral library over a five-year period, if you have an active group, you may sing enough music so that you forget the title of a piece for which you could hum the first bars? Now if your choral library were indexed by incipits, the musical beginnings, you could reconstruct by humming to yourself what this piece was and ask your computer the title of that piece. That's the kind of control that's available to you. Incidentally, why not think big on these things? Think as broadly as you can. A lot of you know about the marvelous song index in the New York Public Library. Some of you may have used it. If you can't remember what the name of a song is, or particularly who composed a song title that you can remember, when it was copyrighted, and some of those problems, the New York Public Library probably can help you better than any other place in the world. Now they are thinking about the next step, namely putting into the computer the incipits, that is, the musical beginning of these tunes, for the song index. What a resource that will be, if and when they do it.

Computer sound generation and analysis is another type of research that is concerning us very much at New York University. What can we do to make available electronically a series of interesting sounds that a composer working with computer can utilize that will satisfy his creative needs? Can we do that with a computer? I think we can. I'm not the only one. It is being done to some extent already, not in a fully satisfactory way, but in a way so promising that we feel convinced it will work out. A very simple application of computer techniques that I recommend to all of you is publication of complex entries by automatic typesetting (one proofreading). There will probably not be anybody in this room who has not at some time constructed a bibliography. Now if you think back over that bibliography I'm sure you will find that you handled the data, that is, the name of the author and the title of the article, more than three times before you published that bibliography in any form at all, whether it's mimeo, or ditto, or letter press, or offset, or whatever. You handled these data more than three times. Why not start out by putting it on a data card right away? Then you have a perfectly accurate form of it from the beginning that you can manipulate in many ways.

Now just to illustrate the manipulation that I'm recommending to you, once you prepare a bibliography with correct authors' names and titles that can be fed into various types of sequences that will produce it as letter press on a page of a volume printed out like any bibliography, it is now technologically very simple to reproduce. Many books are now being produced by automatic typesetting as you probably know. And for us, this very annoying problem of bibliography that has to be so carefully prepared, then carefully read in galley proofs, then carefully read in page proofs, with mistakes still in them--what a relief it is if we can do it once right and then make sure that through an automatic chain it will come out in printed form. I have in press now a small article illustrating this technique. It's a thematic catalogue produced by a technique similar to what Professor Logemann explained to you. It's an alphanumeric code listing a set of symphony incipits in a rare eighteenth century catalogue that I discovered. We produced first a set of cards, then made a computer print-out which is being photo off-set in Germany. Now we only did one hard operation, the original cards. From then on it was automatic and there was no hard work in it for us and no mistakes. That's the big thing. You all know how hard it is to get an article into print without typos in it. It's twice as hard if you have foreign titles and accents and mixtures of letters or figures and dates and so on. Again we have this value of multiple handling of data and of total accuracy by the automatic data processing.

Now I have three concrete examples to finish up that I've tried to relate very clearly to things we've all been through in our own teaching experience. The first is a chorus tryout. Who hasn't been through that? The same data cards record name, address, telephone number, year, voice, ratings for several years, attendance record, and other desired information. Now you say, "well, I've been using data on that; what can the computer do for me here that's any advantage?" I'd like to suggest that the computer can make a rating average. I recall sweating out a five-point choir rating method. I forget what the five points were now. They were such things as pitch, rhythm, blend, sight reading, and I don't know what the other one was--size, maybe. Let's say it was size. Now size is not as important as the other ones. So you want to weigh it less than the other four things. That is not a simple arithmetical operation. It's difficult to get that worked out correctly. For the computer that's a negligibly simple arithmetical problem. For the computer to average those five points, then making the fifth one, size, less important, say a third as important as the others in weight, is no difficulty at all. You get a single figure representing the average rating of this person all the way through. I'm sure you've had the experience I have had of taking these five-point ratings like that--say you've got two nice little sopranos and one of them you must remove because your choir can only use 32 voices and there's no more room in the bus. And whom do you decide against? Having the things come out that you've overlooked, even one point only, will help you work it out more fairly. The computer will help us on that sort of thing.

A second concrete example is an assignment in basic theory. Quick correction of theory exercises is an absolutely indispensable clue to the progress of students. I know that because I've suffered so much with counterpoint papers that I turned in and didn't get back until six weeks later. A famous professor, who shall be nameless, at Princeton University, under whom I've studied, corrected his counterpoint papers for the entire semester the day before the grades were due. And I must say he often didn't correct them the day before the grades were due either. So we sometimes never received back any exercises that we had done. Now I think this is going to be one of the most dramatic contributions of the computer. We have this theory exercise. The student reads the assignment on a display panel. In other words he goes into a booth arranged in a room that has remote connections with it. He types the name of the course, say Music 23, in the typewriter and immediately on a display panel will be the assignment for the day. It will tell him what he is supposed to do. Now let's say the instructions indicate that the student is to type in the chord V7 to 1 in A Major for four voices. That will be the first assignment, so the student types this out, using a simple code, and these alphanumeric codes aren't nearly as difficult to learn as learning how to read on a normal staff. Just because we know how to read music, sometimes we think that reading music is simple. Have you ever tried to teach foreigners English, for example? I was on Okinawa during the war and I tried to teach Okinawans who didn't speak English, and who had never seen any Western notation, this notation. Well I found all kinds of things about the illogicality of Western notation that I'd never suspected before at all. I assure you that while you may think it will be hard for your people to learn alphanumeric notations to type into the typewriter, they are actually easier to learn than learning to read our normal five-line staff. So it's not a problem for them to type in this V7 to 1 chord in A Major. They type it in and put in one chord a note that doesn't exist in that chord. What happens? The computer compares this with the right answer and says on the display panel "mistake in chord one." If it's a very sophisticated set up, it will even say which note is the wrong one, but maybe we'll decide this isn't educationally desirable. It's better to make them look a little bit harder at the chord. So "mistake in chord one," and they look back at what they did and they type in another solution. Then it says "mistake in chord two." Now what's the value here? It's the fast return of whether you're right or wrong. What happened to us when we were learning harmony? We got the papers back at the best the next day, at next best a Monday paper back on Wednesday, and very often a Monday paper back on the following Monday, or longer. Well, how much do you remember about the problems of struggling with V7 to 1 late Sunday night of the nine days earlier? What will the computer do? Immediately the answer comes right back. The immediacy of that learning process I find the most dramatic possibility in the computer. I'm terribly excited about that.

Now finally, a research problem for you, "New Music for Brass Choir in the Past Decade." Let's say somebody has twisted your arm because you're a brass player and you agree in a very weak moment to make such a bibliography. What is the advantage of the computer to you here? It is preparation from the same data cards of multiple listings. Now you know how useful it is to have a listing of pieces by instrumentation, by difficulty, by type of piece--that is, sonata, chorale, symphony, or something like that, length of piece--how often we need to know whether it is ten minutes long or 2½ minutes long, and so on. Also important are period and/or style so it will fit with other pieces, and then all kinds of special categories, Christmas music, Easter music, things of that sort. Perhaps the Polish ambassador is coming to town and you'd like to get together two or three Polish pieces--a national category there. Now with one data card we can make all of these listings. Imagine what we have to do in the way of shuffling and making out new cards if we're trying such a handy list by manual methods.

Well, I hope this has given you some reasons to see why many of us are extremely enthusiastic about the potentialities of computers and we hope you'll agree and join us in finding out as much as we can about these potentialities as quickly as we can.

Jan LaRue's presentation was followed by questions from the floor. New York's Supervisor asked: "Now if we should use the computer in the bank, and let's say they use it on Monday, Wednesday and Friday, and we come in on Thursday and put in the number of instruments that we have and so on on record, what guarantee is there that we won't have that on our bank account the next day? Not to be facetious, but you say it has a memory. Can you take that memory away and put it back, or can you record it on tape?" Replying, LaRue stated: "There are a number of answers to that. One thing I'd like to assure you is that it's going to be very hard to make money there."

George Logemann added: "Let me just answer some of the other things. First, people have anticipated this and hardware auxiliary memory devices such as disc files, data files, and these magnificent things that do hold extremely vital data are cross-referenced. It would be impossible for you to get into it even though your trombone file and his bank file are in the same device. It would be impossible for your programs to reach his data and vice-versa because the hardware has traps to forbid people to effectively have the numerical key to the file--they cannot unlock the file. In answer to another question, you can use magnetic tapes. That's one reason we use them, because they can be stored in a rack. They only cost $35 each and installations have literally thousands of magnetic tape reels around, about ten for each person that uses the center." LaRue remarked: "While we're talking about ways of storing material, say you only grade people twice a year, so you need all of this grade comparison material twice a year. You can store that on a special memory pack, which, at the particular time you are going to use it, can be taken to the processing center and they will put on this reel where the computer can call up its contents for that. When you've finished processing this you can take that pack home with you and then wait until you need it again and then it will report back all of the grades on a person for the past three years and things of that order." The Project Director asked: "Is there not a textbook due soon which is related to computers and the humanities?" Replied LaRue: "Yes, it is being written by George Logemann and Jack Heller. The working title is 'Computer Methods in the Humanities.' It will be a general entry into this field for people looking at it from our point of view and will answer a lot of these questions. The publisher will be McGraw-Hill."

Referring to another item which related to computer use in music, LaRue stated: "On input devices, this alphanumeric code, George Logemann and I did an article which appears in the Summer, 1966 issue of Notes called 'Electronic Data Processing for Thematic Catalogues,' that has in it the kinds of codes that your students might possibly use on a remote typewriter terminal."

# CHAPTER SIX

# INTERIM REPORTS ON PROJECTS OF SIGNIFICANCE TO STATE SUPERVISORS

One of the purposes of a seminar such as this one ostensibly is to enable the state music supervisors to learn about current research projects which directly or indirectly may affect the teaching of music in their respective states. A practical way to accomplish this is to receive interim reports from individuals who are engaged in projects which have received federal support of various kinds. The reports discussed in this chapter relate to three different aspects. One is concerned with a typical Title III ESEA project which includes music, another to a study which is similar to Title I of ESEA, and the other to music education in general.

## Title III Performing Arts Project for Puget Sound

James Sjolund presented a paper based on data provided by Jack Kukuk, Director of the Title III Performing Arts Project for Puget Sound, Washington. The "Title III Performing Arts Project for Puget Sound" follows:

> Before I begin to tell you about the Title III Performing Arts Projects in the State of Washington, I would like to give you some background information that I have assembled from statistics furnished by the USOE. According to their representatives, there have been a total of 3,120 proposals submitted to the Title III office to date with the total amount of the requests in the neighborhood of $309,000,000. Of these, 1,195 proposals have been funded and the money involved for their operation to date is some $90,000,000. Forty-one percent of these funded proposals have been multi-purpose type, 33 percent were special service, 9 percent involved a single subject area, and another 9 percent were aimed at administration and personnel. Six thousand school districts are participating in these programs and over 1,000,000 students are now receiving benefits as a result of this Title of the Act. Also involved are about 1,000,000 nonpublic students. The major emphasis in all of these funded programs, as far as it has been possible to ascertain, has been on expanded educational opportunities for boys and girls. The program is not just general aid, but seeks to bring about creative educational change.
>
> I am sure that all of us are finding out that we have a lot of the same concerns. Our observations have shown that, for the most part, music curriculum programs in the State of

Washington are not developmental in nature or organization, and that they lack success in overcoming the barriers to musical understanding, the musical literacy, and that they have little "holding power." We see that general music programs in the secondary schools of our state, although they're required at the seventh grade level according to state regulations, actually serve only six percent of the total secondary enrollment. All students simply do not receive instruction in general music.

You are all aware, I am sure, of the recent well-publicized report regarding nationwide involvement in the performing arts which indicated that more financial help was necessary for survival of the arts. This report indicated an income gap of between 20 and 30 million dollars, which will grow to 60 million dollars at the present rate by 1975. It indicated that out of every one hundred dollars of disposable personal income, only eleven cents was spent by adult citizans for live performances in the arts during the year 1946, and that this statistic also held for the year of 1963. There was no change. Attendance at symphony concerts during that period has slipped slightly and performances for an audience over 18 years of age represented only four percent of the total population of the United States.

The findings of this detailed research show definite relationships to the way we're financing the music programs in our schools. Percentagewise we are about as short of funds; percentagewise we involve just about as many pupils. Out of the spendable income of our school funds, we have devoted about the same amount per one hundred dollars for the performing arts.

In the State of Washington we have decided that we're going to do something about these and we are attempting to restructure our curriculum to provide programs for early elementary education, which will assist all students to have a working understanding of the "grammar of music."

We also have developed these statewide programs to acquaint students with the literature of music. The focus of these programs under the Provisions of Title III is on this aspect. Design for programs in the performing arts for the State of Washington takes into consideration the geographical distribution of population. We have one megalopolis, which you'll get a chance to visit when you come out in 1968 to the convention, that is really the Greater Seattle-Puget Sound area. The Seattle Center is at the hub of this megalopolis, and it provides really outstanding facilities for the performing arts. This is a result of the World's Fair that was there in 1962. It's really a tremendous resource that we have. Under this program students from the five-county area which surrounds Seattle are served. It is funded at a high level and it involves some $464,000 a year for three years, so it means $1,200,000 for the three-year funded period. Incidentally, this three-year funded period coincides quite well with the structure that we have for financing at the state level. When this three-year operation is complete it will be the end of a biennium and we will be ready to make some commitments as far as this program is concerned on the state and local level.

The rest of the state has smaller urban areas. A statewide symphony program has been developed to serve as a satellite to this metropolitan center concept that we've developed. This will provide the services of this single organization, the Seattle Symphony, which will go into the various smaller communities and schools and provide them with services. This will be a situation in which there will be smaller centers where people from areas surrounding will be brought, in much the same way, but on a smaller scale than the Seattle-operated project. Complete services will be provided by this organization as far as their resources are concerned. These will include regular symphony performances, chamber orchestra performances, clinics, ensemble performances, instrument demonstrations, and things of this sort. Students will have an opportunity to sit in with the symphony and perform as members of a section and in addition have an opportunity to perform as soloists.

A highlight of the project that we're all looking forward to is combined performance of symphony orchestras of Seattle and Spokane together with some students from the public schools who will be performing a work which was commissioned under Title III. Five thousand dollars was included in the budget for the commissioning of this work, which is designed to use a community orchestra, school orchestra personnel, and a professional group. This is being done by Morton Gould.

A statewide symphony is also funded for a three-year period and it involves about $750,000. Also being planned, in addition, is a proposal which will involve some of the other states with the State of Washington which do not have available the facilities or the services of a professional symphony orchestra. When the symphony is in each of the areas we'll use the group for community performances at the same time. These are already scheduled and will be paid-admission performances. The admissions that are charged that exceed expenses will be put into sustaining funds. We have used Rockefeller funds to establish sustaining funds in each of these communities that will be served as a guarantee in case they run short in admissions. Over this three-year period we would like to see these sustaining funds grow so that they can continue to support these community performances later.

A key to the success of the statewide program in the schools, I think will be a highly innovative program that has been developed of in-service, pre-service, and post-service activity for students and teachers. This material has been prepared by a creative group of educators who are probing for ways to analyze their audience, ways to aim the programs that they have for maximum attitudinal effect. The group is seeking to provide stimulation for a continued exploratory type behavior by students after the programs have left the area. An endeavor will be made to evaluate the program and to continue to improve these in-service, pre-service, and post-service materials which will be developed as this project progresses.

There is another statewide program which we now have received word of funding. This will be administered by the King County Schools and appears to be interesting. King County is in this five-county area served by the Seattle-administered program. King County is serving as the agency which will administer the statewide program. They, however, will have no students participating. They just happen to be next door to the symphony office and very close to the opera office and handy as far as administering the program is concerned. So King County is running the program for a state; Seattle is running the program for children in the King County schools. This program of opera, which now has been funded under a $17,000 planning grant, we expect will operate at about the same level as the symphony program, somewhere in the neighborhood of $750,000. We have tentatively set aside funds for the completion of this total program of the performing arts. Studies will be made by them of the cultural, educational, and physical activities and resources available throughout the state. A design for a statewide program in opera will be developed as a result. The cooperation of the school districts which surround each one of these areas is expected. We see no difficulty here; it appears that everyone is interested in the program. We haven't had any kickbacks to date. A principal concern will be to develop material which is suitable for children who will be having their first exposure to opera. Enjoyment, appreciation, and understanding of any artistic event is based primarily, we think, upon active involvement. Instead of merely telling the story of an opera, playing short excerpts and discussing the historical background, students will be introduced to the characters and the basic direction of the plot. They will respond in many ways, for example, completing an unfinished plot, possibly an activity like drawing pictures of some of the characters as they feel they should be shown, deciding about the type of voice or style of singing that this character should use in this opera. In short, they will be responding to the material in a creative way, depending on their individual inclinations. In most cases theree will be three preparatory sessions prior to the time that the opera comes to the school, one dealing with the creation of the opera, the second with the aspects involved in production, and the third with developing an understanding of what has to be accepted and imagined in order to allow the opera really to come to life. The operational phase of the program will also include teacher in-service activities and these will be scheduled at six central locations throughout the state.

The choice of work as far as opera is concerned will depend a great deal upon the facilities that are available. We are pleased with the opera house that we have in Seattle and we are equally displeased with the other facilities that we have throughout the state. It's a difficult thing as far as facilities are concerned. Once in a while, in an old school, there's a good auditorium, but I'm sure you have a similar situation with one or two good places and that is it. Where we do have a large auditorium and good facilities we'll schedule a full-scale opera such as La Boheme, which we did last year. In smaller auditoriums, we will do something with a smaller chorus such as The Barber of Seville. Where there is no auditorium we plan to use chamber works such as Stravinsky's Story of a Soldier. These will involve four members of the cast and seven in the orchestra or something of this sort. This is suitable for a cafetorium type of presentation. Incidentally, a lot of people call these multi-use. In our office we call them "multi-useless." I don't know if you've heard them termed that or not. The Stravinsky will be presented in Seattle in about a month, on March 1. Now I do not know yet who is going to do the scenery, but this is going to be something that is projected from sketches and we believe that Picasso will do the sketches. These will be used in the school programs. A name cast has been lined up to kick this program off as far as national publicity is concerned and we have commitments for national publicity on the part of major magazines. Stravinsky will conduct the work, b but I am not in a position to reveal the names of the cast. All of the opera performances will be in English, since one of the principal intentions of any dramatic work is communication with an audience. Communities will have opportunities also for evening performances at popular prices. It will be a parallel situation to the symphony performance. This program, like the others, is designed to become self-sustaining in a three-year period. We assume that some of this will be assumed by the state on a matching basis, possibly with the local and county agencies. There is some involvement, and there has been historically, of the county school districts in this type of activity. They've sponsored, in limited amount, some school performances, so it will be an extension and building of this program. We feel that as far as these programs are concerned, the benefit for students is very, very high and we're starting to see this already as evaluation is beginning for the first year of operation in the other program. The cost per capita is very low; we're talking about something in the neighborhood of $1,40 per student. So it's a tremendously bood buy. To give you a little background on how these were developed, all of these projects have involved considerable effort on the part of the local school districts, the county and state educational agencies, and the communities as well as the organizations which will be providing the services. An attempt was made to get all of these people together and to cooperatively participate in the planning of these performances.

Early meetings showed many areas of need in the school curriculum. Music wasn't the only one, nor were the rest of the performing arts. The planning also showed some good creative possibilities toward fulfillment of some of the needs that were felt.

The Puget Sound Performing Arts Project, serving a student population of over 404,000 pupils, which is in a five-county area around Seattle, represents over 40 percent of the pupils in the state, has the following objectives: (1) the utilization of specially talented persons, including artists and musicians, to supplement the basic education process; (2) the maximum use of the unique physical facilities which are available in the Seattle Center complex; (3) the development of new educational approaches to the humanities, emphasizing the relationship of one to another; (4) the provision of opportunities for children of all socio-economic and racial backgrounds to have significant contacts with professionals in the arts and with one another; (5) the provision of exemplary educational programs andcservices to supplement the regular school program; (6) the continued development of in-service education programs for teachers, utilizing the special talents of professionals and the facilities of the Arts and Sciences Center; (7) the project is concerned with three component sections, visual arts, performing arts, and science.

Early in 1966 word was received that the Performing Arts component had been funded and on April 14, 1966, just about a year to the day of the announcement of the Title III programs, a staff of four persons began to put into operation the program which was the result of hundreds of hours of planning.

The major initial task was the setting up of a line of communication between the Title III office, which is separate from the Seattle office, and the 29 public school districts and over 140 non-public and private schools which were also involved in the project. Of equal importance was the finalizing of a comprehensive schedule of events that would serve all grade levels and school districts to the greatest extent possible. Now this was a tremendous task when you think about it, because the project was funded on April 14 and a program had to be finished that year. By the time June 6 came the bulk of their activities had been taken care of. Although they did have some plans for the summer, most of these activities took place between April 17, I think, when the first performance was scheduled. Over $275,000 was spent in these programs from the time it was funded through that summer. Most of it was taken care of by the June 6 date. The project had a planning grant of $50,000, and because of a good job of planning, request was made to transfer some of the planning funds over to the operational grant, which was already going, and another $30,000 was picked up there for more operations. This money was used to continue that in the Fall and the program finished up around Christmas of 1966. I should say the first year's operation involved $325,000, which actually was only about six months of school.

To give you a breakdown on the types of activities that were carried on, they consisted of 18 concerts by the Seattle Symphony before 45,300 students; 27 performances of Repertory Theater for 25,000 students; 30 performances of Children's Theater, for 25,000 students; 12 performances of Festival Opera, for 11,700 students; 4 full-scale English productions of La Boheme for 11,790 students; more than 200 ensemble performances in the schools; 1,000 hours of coaching by professions in the schools. This turned out to be kind of the "apple of the eye" as far as school districts were concerned. I imagine you understand much as I did that if I am a brass man it certainly helps to get some professional-type assistance in the schools. In addition, there was the Suzuki clinic for about 400 teachers and 90,000 students. Also 1,800 students received paid admission tickets to attend evening performances, that is, regular adult performances of these works.

The new Puget Sound proposal, which has just been funded as of February 1, 1967, will continue these present programs but will expand into new areas. Although some of these may be changed slightly, based on negotiations that have just been completed, there will be: two dance projects; professional story-telling as a vital tool in learning in the kindergarten and first grade, and an in-service program for teachers and PTA volunteers; dramatic ensembles in the schools; emphasis on a dramatic approach to creating an interest in other subject matter areas; and a dramatic workshop with Repertory Theater for serious drama students. In music planned again is an opera, probably, The Barber of Seville; chamber opera; one-act opera in the schools, presenting the The Story of the Soldier; and symphony performances as before. One thing that works out well [as far as] this center concept and the satellite approach for the rest of the state is that we can schedule the same performances using the same materials for in-service, so cost is being shared between the statewide program and the five-county program in regard to the development of in-service materials for both opera and symphony. Professional talent in music again will be utilized to serve as coaches, guest artists, guest conductors, clinicians, and consultants. Again professional ensembles will perform and and work with students. In addition vocal groups will be added. Also to be included are some folk music and jazz groups. Oscar Peterson has already performed in the schools. It's really interesting to hear them ask Oscar Peterson about jazz and hear him say "get yourself a good music foundation before you even start to think about jazz." Planned also are some serious contemporary musical performances as far as ensembles are concerned. We have an active avant-garde group in the area that will be used.

As far as teacher programs are concerned, we have a Kodaly workshop, which is being co-sponsored by my office and the Title III project. This will be continued in the summer in a one-week session. The way we have this planned is that there will be 60 people who will be participants and will actually receive the materials. They'll get the charts, the books, and all the materials developed in this Kodaly approach from all the publishers we could secure information. In addition to the 60 people who will get the materials and actively be involved, there will be observers, numbering about 300 music educators throughout the state. Now the 60 get paid for participating and if necessary their substitutes are paid in order to release them to come to these sessions. During the summer program they will also receive some kind of honorarium for attendance at the workshop. The importance we see in this "boom" in the performing arts is that it starts to approach one of the problems that was shown in the recent Baumol-Bowen Report regarding the performing arts. We're going to see, I think, a continuation of these programs. It isn't going to be a WPA-type of approach where there are deficiencies resulting from the programs that are dropped. We're going to see to this that these continue. I think we have a responsibility in this area as music educators to provide an educated audience both in terms of musical literacy and understanding and in terms of their familiarity with the repertory and the literature. This is our weakest area on the west coast--we just don't have the repertory you do here.

The "boom" which we are seeing now represents a financial investment over this three-year period of $5,000,000 in federal, state, local, private foundation, and every other kind of money that we can generate. This program seems to show signs of becoming self-generating. The greater the involvement becomes, the greater the need for performing arts services. We're seeing a more favorable artistic climate. This seems to be a factor as far as attracting business in concerned. I think that this has been proven statistically in many areas. Results of a recent survey of businesses planning to relocate indicated 32 percent expressed a first choice interest in the Pacific Northwest. I think one of the reasons is that some of our companies, including major aircraft companies, use the material regarding good schools and good artistic atmosphere in their publicity. Unfortunately, we haven't been able to get them to participate with cash in the same relationship. This favorable artistic climate which has been developing seems to attract business and with it the population, and with this increased population a greater demand for performing arts.

With these quantitative improvements we're also seeing qualitative improvements. We have some housewives and longshoremen who are having to make big decisions about whether or not they want to play in the symphony full-time. The decisions fortunately seem to be in favor of "longshoring" or "housewifing" and it creates vacancies and we're able to attract some very fine people. Some from New York and Chicago recently came to the orchestra and we're seeing in these groups, both orchestra and opera, a qualitative improvement in the groups. This is good, I think, for the schools. Now the most important consideration, however, is that the services of these fine professionals are now being used in education as never before. They're a resource, really, that we've had sitting right there all along. Just think of all the things that can be done with the resources of a good professional symphony orchestra, opera company, or repertory theater. Title III has helped open up these new possibilities for us, and we hope that it has for you also.

## Musical Ability Utilization

Although this project was instituted before Title I of ESEA was operative, it no doubt would be funded from that area if it were being proposed today because its purposes and objectives are akin to those to be found in most Title I projects. Three individuals participated in this report. Introducing his colleagues and fellow investigators was Benjamin Chancy, whouse remarks relative to "Musical Ability Utilization" follow:

This project was concei-ed by the late Dr. Joseph Loretan and a number of teachers and supervisors in the New York City School system, particularly those who were connected with junior high school programs. All of us, I'm sure, at one time or another, have said to a superintendent, a principal, or to someone in the budget department that music is ar important part of the school curriculum because it does everything that the cardinal principles or the aims of education tell us they do. It improves the health, the vocational aspect of the child's development, the leisure time experience, and so forth. I think all of us at one time or another have added to these precepts that taking music helps the child to improve his academic work and his attitude toward school generally. This is particularly true with children who are in disadvantaged areas, children who do not have the parental supervision that most children do. We are sure that this is common knowledge. A child will have a much better attitude toward school, toward his academic subjects, and perhaps excel because of his or her participation in the music program. So this project was conceived to prove this point. We hope it does. I may say there are indications that it will certainly prove statistically that this is so.

The director of the research phase of this program is Mr. Martin Olanoff, and I'm going to ask him to give you his ideas on the subject, his methods of approach, and some of the problems that he has faced in working with this project and also to explain in greater detail what this project is doing for children.

Mr. Olanoff's comments were:

I'm working with a music project as a researcher. I disguise my interest in music by saying I can't read a note because that means I'm not responsible for music content or anything else like that. Mr. Chancy reminded me of the origin of the project and we've gone through many rapids since that time. Dr. Loretan had an idea that we had a considerable group of pupils who had ability, they just didn't demonstrate it in reading or in other intellectual areas in the school. He said let us find out what we can do with the non-intellectual, non-academic abilities of these children. We selected several areas to try, and music in particular was chosen because the music program in New York has been fairly well structured and developed. There is a major music program which has been in existence in the junior high schools, and I will leave the details of that to Miss Kirschner, who is in charge of music research and music content for the project. This was existend, so we thought we would pick for the project those students who did not read well. We selected those who read on an average of two to three years below grade and ordinarily are not given a talent program of music, art, or drama. They normally are put into remedial classes. The odd thing that has turned up about this is that current research, including that by Samuel Kirk in Illinois, and several others, indicates that instead of harping on the weak points of these children and trying remedial reading techniques or trying excessively to emphasize the intellectual, which they have not achieved, we should go to their positive points, go to the points in which they can achieve success. Then from this success should develop an acceptance of school and a much easier acceptance of the academic objectives of education.

We had a year of planning for our project, which is something which should be included in all projects. Usually, the projects happen with such emergent emergency that one does not have the time for planning. We needed the planning in order to select schools and to devise a test of probable musical performance, or musical potential. The idea was, among this group of pupils who were not achieving academically, we would select those who had the best chance of gaining success in a music program. We were dealing with pupils who didn't read, who didn't like to take tests, who weren't interested in this aspect of school, and we found that none of the commercial tests were in any way applicable to our situation. We went through all of them and we found that--we thought the children had very little experience formally or informally with music--the kind of test in which they had to use paper and pencil to distinguish between tones played on the phonograph would not give us a valid picture of which children had a good chance of success.

The actual objective is to increase achievement in academic subjects in school by checking on grades, that is. An improvement in grades, it was felt, could change the attitude of the pupil toward school, and in teurn change the pupil's behavior in school. The means of doing this was putting them into a significant program, the major music program, and creating conditions to make it maximum for achieving success in music. Now all the fifth grade elementary pupils that were going to enter five junior high schools were tested. The five junior high schools were selected so that they would be representative of the total special service population of New York City. The special service schools in New York City, the junior high schools, in this case, are schools in which the pupils receive a free lunch, they have difficulty in speaking English and in general these schools, because of these conditions, are entitled to special services, smaller classes, more teachers, more reading teachers, and so on. And, of course, they represent the group of students who are the particular learning problems in our city and represent the growing trend, because in New York, as in other urban centers, we are getting more and more pupils of this kind. It's the lower socio-economic class which is filling our city schools and will be filling more of them.

So we picked five schools which would be representative of the whole body and five schools in which there was a music room sufficient to take care of this program in addition to the regular program. We did not want to disturb the functioning of the school. But we did want to add two more music classes to each school. Of this body of pupils who were entering the junior high schools, we tested twelve hundred pupils in a period of four weeks with an individual test. From this body we selected in each school approximately 120 pupils. For the 120 pupils in each school we used a random table of numbers to assign half of them to an active music program, half of them to a control group. Theoretically the same conditions existed in the schools. It was an automatic random choice as to whether a pupil went into music or non-music.

To continue, the pupil is two years behind in reading in the fifth grade and has little feeling of success in school. Every time he's called upon to read he stammers and has difficulty. He has more difficulty because he's called on to read than his actual ability and understanding. Many of these pupils are not verbally intellectually inclined. They are verbal in their own way. We found out in terms of music that they have a considerable acquaintance with music, but how? "Well my big brother plays the drums." "Yes, I sing in the church choir," but this is not necessarily formal training. "Oh we sing at home"--they had this kind of acquaintance, but not the formal instruction. We wanted the program to give them a feeling of success in school in an area in which they were worth something. For example, as soon as a child is put into a band and is assigned a saxophone he walks around the school wearing his neck strap whether he can play the instrument or not, but he feels he is in the band. This means he has a reason to come to school four or five days a week--to play music. Thus by random selection, if these pupils do show a difference in achievement, in attitude, and in behavior, we can only attribute this difference to their being in a music program. We don'e know yet whether this will work.

It is generally agreed that the child in the program does show a more positive attitude toward school, does want to attend, and frequently will be almost coerced into improving his grades because by having improved grades he can continue with the music program. There was a control group which did not take music.

In regard to project design, the first year was devoted to working out the experimental plan of design, selection of schools, and development of special aptitude tests. Each school was elected to fit into the general program, to have an adequate staff, and allowed a chairman or an acting chairman to work with the program and to work with it on an experimental basis, and to give them the extra two classes which were not in the ordinary program. There is a difficulty in working with human beings. The psychologist and educator who work with mice and pigeons have it much easier, because the school system changed in the middle of our planning and we went to a semi-intermediate school and had to select four different schools. Then we ran into something in testing which is fascinating. We were testing young, preadolescent boys--some of them from Negro and Puerto Rican sub-cultural groups. They have to be men in a hurry and they would not sing in their own voice. While testing them--it sometimes took five minutes to bring a child to his own voice--you might have a boy who is a dead monotone as an imitation bass baritone and after working with him you came out with a beautiful contralto voice. But he had to be convinced that we were with him and we wanted him to sing naturally. Now these are things that the researcher, the psychologist, often does not take into consideration and this is one of the principal reasons that the Seashore and the other tests were not good for our purposes.

In regard to the test itself, it was centered around three principal areas. We ended up with eight items in rhythm imitation, eight in interval matching (again imitation), and eight of matching melodic fragments. There were practice items before each one. Another element used in judgment was to have the child sing a familiar song, taking a song which was familiar to him and working with him. The children were given help, but not coaching. They were tested by two musicians--one a music supervisor and the other a teacher from the junior high schools. On the basis of their judgment, that the over-all performance of the child was either excellent or good, or questionable, or no good, a decision was made as to whether the child had potentiality in music. From the twelve hundred we tested, we chose the 600 that eventually went into the program. From the 600 we had 120 in each school, so we put 60 into music and 60 into non-music. Since then we have considerably fewer than 120 in each school because we can only use our original group. They can only be those who were tested at the same time and had the same chance to be selected. Some have moved away from the school. We will have enough pupils left at the end of the project for statistical determination but we are taking data on them currently because we lose them every month. We have gone through one complete year of enrollment in the music program and started the second this last September.

> At present there are about 30 students in each school receiving musical instruction and 30 to 35 in each school who are in the control groups. The project music teachers comprise twelve teachers in the five schools although each school runs its own program. It has had to be adapted to the practices of the school within the minimum requirement of assuring our best chance for success.

Mr. Olanoff remarked that Louise Kirschner was assigned full-time to the project as music specialist and research consultant in curriculum methods and guidance. In reporting on some of the specific musical details of the project Miss Kirschner states:

> This program is definitely one to show that through major music, as a first element of success for many students, we should provide different school attitudes; that major music is not just a frill, it has a definite academic, cultural, aesthetic appeal, that through success in it they will succeed elsewhere. No curriculum is mutually in isolation from any other. Nothing is mutually exclusive. Reading music involves many of the processes involved in ordinary reading such as the use of the eye span, the recognition of similar objects, and similarity to phonics in reading. In my own experience I have found that they do have a carryover.
>
> We have chosen, as far as possible, very able teachers, some with more experience than others. The teachers prior to the time I was in the program had slowly come around to accepting these children. Normally a child who enters a music program isn't always chosen because of his great academic ability some place else. But he does evince an interest in being in a music program and it's generally his parents who sign the paper saying they want him to be there. Whereas these children were just chosen at random and thrust into something which was new to them. Therefore the teachers were meeting with a different type of child and had to accept them. Suddenly, they began to realize that if they changed the attitude to one of acceptance of this child they were getting the proper response. That was our first battle won. Now as I began to go around I realized that these children too had different needs and yet the needs might be universal. In consulting with the teachers I discovered that the method books being used did not provide these children with enough of the material they needed, for example, additional bowing exercises for the violin, or wind exercises which the method books did not contain. Although some teachers did prepare their own material, often it was not suitable for others.

It then became my problem to find something for a particular teacher and to see whether other teachers could use it. As a result I did evolve a set of supplementary exercises which I showed to the other teachers. Those who didn't like the material didn't hesitate to tell me and also to suggest ways in which it would be more applicable for these children. So little by little a body of supplementary material is coming out of this. This material is based upon the fact that a major music program should contain certain things. Mainly, and for these children, too, is the performance of music and the fact that for the first time many of these children are being shown to the public in a favorable light. They can perform and do something that those in the bright class can't do. The performance is, of course, always important. The performance, as a byproduct, is always involved with what we call discipline. Even the fact that they must stand and sit correctly, must follow a teacher, they're looking for guidance to somebody. That they are being guided and directed, and that they work together as a team, is all very important to the children and their element of success. A child may not be as good as his neighbor in playing a certain phrase but when he plays with his neighbor he helps and bolsters him.

The function of teaching music to everybody, not just special students, is listed in three areas according to Music in General Education.[1] These are skills, understanding, and attitudes. Among the skills are not only those in performing but also in listening to music; the ability to sing for everyone, even the violin player--I might say especially the violin player in order to develop a good ear and good intonation; the ability to express himself on an instrument, to interpret musical notation and understand the importance of design in music as well as design in art; the relation of music to man's historic development; the relation of music to other areas of endeavor, to the arts, to science, to literature; and the function of music in contemporary society. Contemporary music is around us all the time, yet some of our teachers react indifferently to it. I once had somebody say to me, when I was getting a group of children to create, that that's not music. These were third and fourth year children who had had a violin in their hands for about two weeks, but had great interest in singing and in making up their own little tunes, and they composed the violin accompaniment, which was practically open strings to go with it. And then they wrote their own poetry and it suddenly came out, as the children dictated it to me, that there was a measure of 3/4 followed by a measure of 2/4, and a measure of 5/4. I scanned it and it was right.

---

[1] Refer to Bibliography.

Well, who is to say that every measure must be 3/4? Actually one of the spirits of unrest in contemporary music is that we have such things. To get the children to feel this is even more important.

The materials that I've been developing for the children are concerned with certain things put forth originally in the guidelines for this project, namely a feeling of competence, of the ability to work by themselves, of the ability to make mistakes and know that we all make mistakes but know how to correct them. Taking into consideration their reading level, I have been writing material which is very simple, that is to supplement the teacher's own methodology. To explain the different things as we come to them in music I'm trying to grade them in a certain order myself, but the material is so arranged that if the teacher wants to start with "number 3" instead of "number 1" as I put it, he may, because each unit is separate. At the end of each body of material I put a little test, which I don't call a test, but a group of questions and I demonstrate this material in front of one of these classes and I have them notice at the beginning "Do as many of these as you can. Check the ones you can't do and then go back and read the unit again and find the answers." I asked what we should expect everybody to get on this test and they said "there's only one passing mark--100 percent!" In other words we're encouraging them to read, to do research, to know that we don't all remember everything at the beginning, and to disinvolve them from this business of marks, to make them realize that with a little more work they don't fail, they succeed, but they may have to read it twice. In addition, if the teacher is involved in a certain element which is directly applicable to the lesson, and if a child is absent there is material to give to him. We don't have this kind, so that they can learn the background, and they can read it themselves and develop a musical vocabulary.

I'd like to give you an idea of what some of this material consists of. We're now instituting what we call teacher-training sessions on how to apply this materisl, how to look for additional materials, ahd what to ask for. I began by taking a set of rounds and having them rexographed. They now have been photostated and every child will have a copy of them. I used rounds because I wanted to start with very simple materials and teach everything I wanted them to know--note values, sight singing, keys, up to and including harmony. Having done them first for the vocal class we wanted them for the strings, and then we will do them for winds. Eventually when they get to the point where we can use more different keys with the performing group, we'll get it into a key where one group can sing it and another can accompany it. So they will become a big performing group. In the actual written material there are charts in the book so each child can have something to write on. The piano chart--that's part of it--every child must be familiar with this. We can't gather them around the piano so we use a big chart to show the notes in relation to the keyboard. Now I'm working on a unit in scales even though we haven't got to them yet. Some of the background is presented in every third unit. I try to answer some of the questions that were asked me when I was a classroom teacher, such as "Why do we use letters?" "Where did the G clef come from?" etc. The material is within the reading ability of the children with the exception of new words which are part of the music vocabulary. Most of the material is in the process of being duplicated for a tryout but I try to do each unit on a sheet so that every child can paste it into his notebook. He's getting a textbook. I don't know exactly what this material will end up as, but I do know that it's going to be workable.

Following these presentations the floor was open for questions and discussion. One supervisor asked: "On two or three occasions you have used the term 'major music' or 'minor music.' What do you mean?" She answered: "In New York City we have a major music program where the children take music as any major subject, technically five periods a week. This is different from what we call the minor or general music program, which is required music." Another supervisor wanted to know "if you have developed or are planning to develop an instrument for the measurement of attitudinal change?" She indicated that the development of instruments of this type basically was the responsibility of Mr. Olanoff; however, "we are going to develop together an evaluation instrument of the music materials." Elaborating on this point Olanoff noted: "We have developed a teacher rating form of student attitude toward education and a separate form of student behavior in school. It is extremely difficult to separate these two but there is a difference even though there will be a relationship. We are looking for any change that occurs and at present we have used a teacher rating form on teacher attitude toward education, on pupil behavior in school, and a music teacher rating of music performance. We also have planned pupil response forms which will relate to their own attitude toward education, music, and toward themselves in school and intellectual learning. This is in the planning stage at present, but will be finished and administered by the end of the spring semester." Another question concerned whether any type of "pretest-retest procedure" had been planned. "The particular beauty of random selection," stated Olanoff in reply, "is that you do not need a pretest. We have pretested them on basic musical ability and we have picked them out of the barrel, so any results we get on the ones who are in music will be according to chance. We are also measuring the grades of the students in three major subjects, their achievements in nationwide and citywide tests, and we are checking on attendance lateness and incidents of misbehavior in school. All of these are factors in the general complexion of what we are trying to achieve."

In summarizing this session, Benjamin Chancy stated: "The program is a very important one for the music teaching profession because not only do we hope that we will have favorable results which will be of great importance to us, but also there are byproducts which must come through regardless of what the results will be. Here are a few of them: the testing procedures that are being evolved, both for selection and evaluation, are going to be very important instruments that will be made available to all of us; a special bibliography is being developed and tested which is especially adapted to underachievers in academic fields; items that are specially designed to be used with this type of student, such as music materials, appreciation, and theory materials; and teaching procedures that are adaptable for this kind of enterprise, and they are different. The attitude of the teacher toward this type of child is one common area that we constantly speak of today. We ran workshops trying to develop a suitable attitude toward the disadvantaged child, the underachiever. We anticipate now a teacher-training program to prepare teachers for this type of enterprise. Finally, this is a three-year project and the music phase of it will be completed in June of 1968."

## The Juilliard Repertory Project

An outgrowth of the "Yale Report," the Juilliard Repertory Project currently is involving several noted musicians who are preparing materials to meet one of the crucial needs expressed in that study.[2] In his introduction of Arnold Fish, Executive Director of the Juilliard Repertory Project, Harold Arberg stated: "The materials have been developed over the past two years for elementary school children. They were tested last year and the project has been extended for another year to provide a broader testing base and particularly to provide for the use, testing, and evaluation by teachers and students of contemporary music, both vocal and instrumental selections, which have in effect been commissioned by the project. The composers have been interested in writing, many of them for the first time for elementary grades, and this is the phase of the project which we're in now."

Arnold Fish then presented several items which were representative of the project. He used an opaque projector and a record player to accompany his comments, which follow:

---

[2] The "Yale Report" is listed in the Bibliography.

We have one prime function. This is to find music and we hope to find good music that eventually will be used in the schools. Our project is concerned with grades K to 6, and in fact most of the music that has been selected seems to be most appropriate at the grade 4 to 6 level. I'd like to tell you about the mechanics of our procedures. What we have is a rather unique situation in that we have the cooperation of some of the great scholars in our country together with our educators and our school systems. This is, I think a unique trial. Some of these scholars are Gustave Reese, medieval music; Noah Greenberg, who until his untimely death was providing us with Renaissance Music, a task which has now been taken over by Dr. Reese; Claude Palisca of Yale, specialist in Baroque Music; Paul Henry Lang has provided us music from the Classical Period; Alfred Wallerstein, the Romantic Period; and various contributors have been working in the contemporary area--Peter Mennin, Norman Dello Joio, Vittorio Giannini. Many composers are at work now writing some music for use. Some have already submitted materials, others have promised to have them in the near future, and others characteristically say that they are working, but I know composers better than to take that kind of remark seriously., One more area that's covered is folk music and Nicholas England from Columbia is in charge of that.

Mechanically what happens is that these people with their associates are finding music that they think is not only good quality and in good taste but is also practical for use in the K to 6 area. Now I think it is unique to get Henry Lang, to get Gustave Reese, to concern themselves with researching the entire area with which each is concerned, finding music which is good, and at the same time useful and practical. This has always been a top concern of ours. We hope not to get involved in some scheme whereby pretty music is provided but at the same time just doesn't work at the public school level. So we have our safeguards, our checks and balances. One is that all music selected is sent through a board of review. This board consists of some well known educators, who are familiar to you, namely Louis Wersen, Allen Britton, and Sally Monsour. They have been most helpful weeding out material which they think just will not work for various reasons. One of the obvious ones is that there have been some marvelous Renaissance drinking songs which we were told just could not be done; also the simple and practical remarks about such things as range of voices, what instruments will be available in a school system, etc. This is the kind of practical advice that we needed.

A third aspect of this project is that after the music has gone through these two phases, it is then sent to the schools themselves. There are seven widely scattered school districts in the United States where the music is sent and tested in practical classroom situations. They are: Winfield, Kansas; Amarillo, Texas; Boulder, Colorado; Elkhart, Indiana; Ann Arbor, Michigan; Philadelphia, Pennsylvania; and New York, New York. We are also in the process of negotiating with possibly testing a few of the works in parochial schools to see whether there is some practical use there. The first remark that came when I spoke to someone about this possibility was "What makes parochial schools different from public schools? Why shouldn't we use and respond to the same material in the same way?"

We have collected well over a thousand works. Of these original thousand, many have now been weeded out. Some of them have been considered too difficult, and we've put them aside for possible consideration at the junior or senior high school level. We have music of all sorts: music for the classroom consisting of unison songs, two-part songs, songs with piano, songs with rhythm instruments, songs with some obbligato instrument of one kind or another. We have an instrumental program containing music for beginning orchestra, music for stringed ensemble, and we have works for smaller ensembles like the beginning string quartet, duets for clarinets or trümpets, or what have you. Our attempt has been to make this material as practical as possible.

In regard to the works we've selected, some are still being tested. In other words we will receive reports from the individual school systems which may say such things as: "This piece the children didn't like," "The subject matter was dull," "The music was not terribly interesting," "The piano part was too difficult," etc. We're prepared and expect that that will be a reaction to a certain work. On the other hand the students might have reacted quite enthusiastically to still another piece.

What is the future of the material once it is collected? We will be soon through with the collection and the testing will go on probably through to the early part of the next school year. A report will be submitted in December of 1967, and therefter, we hope, a series of publications will be available at nominal costs, which will be the fruit of our work in order that this material may be available in large quantity throughout the United States. We do not think, nor can anyone pretend to assume, that we have the last word on the subject. We hope this acts as a guide and will stimulate the publishers of music to reconsider the kind of material that they feel can go into the publications. Another fond hope is that this will act as a kind of pilot project and a proof of the possibility of fine music being done at the very earliest age possible.

I recall in Amarillo hearing the children sing one of the examples of Gregorian chant we had selected. It was interesting when the teacher asked the students what the key was a number of them states that although it looked like it might be C Major it certainly didn't sound like it, and possibly it then was a mode. That idea was developed with some remarks by the teacher on what modes were and how they worked. Response of children to this kind of work is at first one of surprise, in which they don't quite know what to do with it, except those children who have actually sung the material in church. After that their response, as a whole, is like their response to music generally.

The question of choosing the text is a ticklish one, especially when you're dealing with religious material. Dr. Reese has been very careful in his translations of these works so that in some of these chants the word "creator" comes through without specific reference, like a non-denominational work, and as such is more practical. We admit that here and there slme works could not and should not be translated and as a result will be more limited in scope. For each of these more unusual pieces there is also a guide for the teacher, describing the piece, helping them to understand more fully what the piece is about. We also have a guide to pronunciation of Latin.

In the examples of estampies, the melody of these medieval pieces can be played on the piano or on any instruments present, or sung with neutral syllables. The rhythm part of these works is what Dr. Reese likes to refer to as a reconstruction and not an arrangement. It is based on the best knowledge we have on the kind of rhythmic material that might be used to accompany a melodic line of that kind. Parts for each instrumentalist and a score for the teacher are provided.

For an intrada we have tried to make it as practical as possible so the top line is marked to be played by violin, flute, clarinet (transposed, of course), and oboe, should there be an oboe there. The point is you use what you have. One thing that I have not emphasized, and this is a good time to bring it up, is that we're no arranging pieces . We take the piece as written by the composer and take the liberty the composer himself gives us, namely that any instrument can play the top line, etc.

Another aspect of the program is, wherever possible, to deal with music that's not readily available. If some of the pieces are found in the general school music books, then our tendency is not to include them in the project because once more we're trying to demonstrate that there's a great deal more material than the same pieces that have been appearing over and over again.

We're not trying to grade these items at all, but most of the works we've collected seem to be at the fourth, fifth, and sixth grade level and there appears to be, after much, much research, very little material which can be used in the kindergarten and first grade.

Daniel Pinkham is one of some 65 or 75 contemporary composers who have been invited to participate in the project. Many have accepted with great enthusiasm. We also have invited young composers, particularly those who have participated in some of the Ford high school projects, because they've had kind of a first hand experience with this.

Following Mr. Fish's presentation some questions were asked. He was requested to explain his statement that this material is for grades four through six, "which leaves quite a gap. Did you not find any material that was usable for the kindergarten, let's say?" Fish replied: "I would say that we found very little material to use. As a research project I was purely dependent on the material that was sent into my office. And after sending it out to the schools it seemed that most of the material ended up in the fourth through sixth grade level. We had hoped, of course, for much more material covering other levels, but it seems to be turning out this way." It was observed that: "This is one of the most troublesome problem areas faced by the teachers in the field. I think there will be some disappointment if nothing is made available to them."

# CHAPTER SEVEN

## RESEARCH AND THE U. S. OFFICE OF EDUCATION

Informal remarks overheard by the Project Director indicated that many of the state supervisors of music felt that being kept current on the most recent developments in the U. S. Office of Education, especially in regard to research, was one of the most valuable phases of the Seminar for them. In planning the Seminar program this was anticipated; thus Harold W. Arberg, Music Specialist, Arts and Humanities Branch, U. S. Office of Education, consented to bring this kind of information to Seminar participants.

Dr. Arberg began his comments by stating "This will not be a formal talk as such. I did, however, bring along several items to bring you up-to-date on some of the latest publications from the U. S. Office." He then proceeded to explain the various steps in reorganization which have made it easier to serve the state supervisors and others better. His remarks follow:

> When visibility was first given to the arts in the U. S. Office of Education--and at the time it was called the Cultural Affairs Branch we were set up in the Bureau of Educational Research and Development as it was then called, primarily because this was where the funds were being made available, and before the Office had been reorganized. Then we were under the Bureau of Research, Division of Laboratories and Research Development--Arts and Humanities Branch. It soon became apparent that if we were going to function in an advisory capacity officewide, we could not function solely as a branch under this division within the Bureau of Research. So those of us in the Arts and Humanities really wear two hats in that we have a line responsibility and a staff responsibility. We have become what is called the Arts and Humanities Program now, within the Office of Education. We are no longer a part of the Division of Laboratories and Research Development, but we report directly to the Bureau of Research, but serve in our line capacity as administrators of the research programs which fall under the Bureau of Research.
>
> The staff responsibility came about as a result of the Commissioner's directive and decision that the staff of the Arts and Humanities Program within the Bureau of Research will also function as advisers, coordinators if you will, for arts and humanities activities throughout the Office. This is not a very easy job, especially with the size staff which we have. It's under this function that we became involved with Title III projects which are administered in the Bureau of Elementary and Secondary Education.

Under the Division of Educational Personnel Training, under the Bureau of Elementary and Secondary Education, is an Arts and Humanities Branch. This is the branch which is administering the Arts and Humanities Institutes which are authorized under Section 13 of the National Foundation of the Arts and Humanities Act. There were eleven last year and there will be approximately the same number this year. The Division of Plant and Supplementary Centers, more particularly in the Instructional Resources Branch, is where Title III of NDEA has been administered, because that Title provides instructional resources, equipment, and minor remodeling. So when the Arts and Humanities Act similarly in its largess gave the Commissioner $500,000 to dispense to strengthen teaching arts and humanities through the purchase of equipment by states, it was placed in the same branch which already was administering the equipment program under NDEA. It was the impetus of that allocation which caused the Branch to want to expand and to pfovide a staff person who was knowledgeable in as many of those fields as possible. Thomas Wikstrom now fills that position.

I'm going to tell you about some resources which are available. Let's begin with Title I of ESEA. There are some new instruction forms for 1967 which supplement the initial guidelines. We don't have any means in the Office at the present time of knowing how extensive the support of music is. Many of you would know a great deal more than we do about the projects in your own state. I've picked up a good bit of information from you while I've been here. I think at some point we have to find this out.

It was at this point that one supervisor commented: "I don't think we'll ever know fully the extent of music because so many times it's hidden in something else." Arberg, in reply stated: "When you see in the budget, for example the budget message published in yesterday's New York Times there is no way of saying how much support music is getting in the federal budget. The amount that is going to arts and humanities is identified as simply that amount which is going to the Arts and Humanities Foundation--$8,000,000 this year and it's estimated to be $15,000,000 for next year. In Educational Research and Development, for example, this year it's estimated that $65,000,000 will go into that activity, and for 1968 this goes to $82,000,000, an increase of $17,000,000. How much of that will support research and development in music we don't know. It depends on you and your colleagues, and your colleges and universities, the NYU's and other enterprising institutions of higher education. There's no way of saying categorically the funds are there. It's up to the musicians to pick up the ball and say this is what we want to do."

Continuing his remarks, Arberg stated:

I have some of the reprints of projects under Title I. There's a Great Falls, Montana pilot school project; a rural school project in Heron, Montana, another project in Rochester, New York, etc. These are a few of the places where arts projects have been developed. You've probably seen some of these in the publication *Profile on ESEA*. *Program Evaluation and Review Techniques: Applications in Education*, prepared by Desmond L. Cook, of the School of Education, Ohio State University, is a Cooperative Research publication, Cooperative Research Monograph Number 17, price 45¢, OE-12024. The New York City "Musical Ability Utilization," about which you already have heard, might have been funded under Title I, but it was funded before the passage of ESEA. Occasionally we get well-prepared interim reports from our projects. One published by Oren Gould at Western Illinois University is entitled *Developing Specialized Programs for Singing in the Elementary School*. "Specialized programs" is a euphemism for teaching children who normally can't sing how to do it.

We issue periodic summaries of all the arts and humanities projects supported under research, primarily the Cooperative Research Program, but Title VII, the media title, has also supported a number of projects in music and the arts. For example, the National Media Conference, under contract with the Music Educators National Conference is one, and the work that Charles Spohn has done at Ohio State in self-instruction is another. Work in the Elements of music originally was supported under Title VII. His current project, which is really prescribing specialized treatment to make up for deficiencies in certain areas of music theory, is being supported under the Cooperative Research Act.

One of the most important items is *Research in Education*, first published in November of 1966. It will be a monthly publication with an accumulative index published at the end of a year. It costs $11 a year and you can send a check or money order to the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402. It does two things. It gives you resumes of completed projects, which are now in the form of reports. These final reports have been analyzed, indexed, abstracted, and they are available through the ERIC system. It also gives you project resumes--these are ongoing projects. The final reports are the only items which you now can order through the ERIC system. Obviously you can't get the project reports because these are in the nature of interim reports until they have been completed. The first half of the book gives you report resumes. The main function of this monthly, color-coated publication, and the reason that you need it is that each project is assigned a number. It is an ED number if it's a completed report or EP number if it's a project resume. It contains title, author of report, the number which has been assigned to the report itself, contract and grant number, the cost of document, a list of descriptors which have been assigned by the contractor indexing this material, descriptors in terms of content, and an information abstract, approximately 200 words of the content of the report. These are indexed by institution, investigator, subject area, state, etc. There are also resumes of the ongoing projects as well. This is going to make the ERIC system workable for you. In the early years the Library of Congress was the only outlet. Now it's available to literally anybody who wants it for a very nominal sum.

Occasionally reports on some of our projects appear in American Education. In the next issue there will be a feature article--this is a broadly based, national journal, not just for educational trade--on the study which Ronald Thomas completed last year on centers of innovation in music, grades K-12. This project is being continued with some schools in the New York City area, but it will be expanded to include schools all over the nation where new materials and new approaches will be tested.

In addition there will be institutes for training state education department personnel in educational research, which are going to be held this summer in three locations. If you are interested, ask your Chief State School Officer about the Institutes for Research Training. The Educational Research Laboratories recently had a meeting at which the possible role of the arts in the developing programs of these regional educational laboratories was presented. Your relation to your regional laboratory is certainly one that you would want to explore.

Post doctoral fellowships in research are now available under research training. This Title IV is a tremendous resource. We haven't had enough action in music yet in the prospective teacher fellowship program. We have a research training program also under Title IV, for the training of researchers--a doctoral program. Again we haven't had nearly enough action from our music departments around the country. The University of Michigan has made a proposal and has an approved program. Make an application to the Office, get it as an approved program, and the resource will be there in your own area to do these things. It takes a staff, a faculty, facilities, a philosophy and indication that you can do a job.

That's all it really needs, and you have to demonstrate that.

We've begun a revision of the curriculum guides, the annotated bibliography, in which many of you were extremely helpful in the past. Many of these have come out. We're hoping to get some additional research help to complete that. We will be in touch with each of you regarding any new guides which you may have prepared. Incidentally, we have an educational materials center that's set up now on quite an expanded basis for foreign teachers as well as domestic. We do want to get your curriculum guides. Please know that they will be used and they will go into our permanent collection. We also make a note of them at the time and will include them in the revised bibliography.

One final thing. To make the Research in Education work through the Clearing House, through ERIC, a clearing house will be established yet for music or the arts. It was originally proposed to have a single one for the arts and humanities. That seemed too broad to us so the announcement has not gone out throughout the country to all universities and other potential proposers that an arts clearing house will be established this year. Funds have been allocated for it. It will be the responsibility of such a clearing house, through its staff, not only to review all research pertaining to a particular field--that is what the Ohio State project began to do for music education--but also to keep current on that field and feed into the central office, into ERIC, announcements, abstracts, all the rest of it as a continuing operation so that Research in Education will not only reflect federally supported projects but all of the privately supported research which is going on at universities. So we are simply being a catalyst, if you will, in providing the basic machinery for its dissemination, but it's going to depend on each of you.

# CHAPTER EIGHT

## GENERAL FACTORS OF TITLE I OF ESEA

The passage by Congress in 1965 of Public Law 89-10, commonly known as the Elementary and Secondary Education Act, or ESEA for short, has many ramifications for state supervisors of music. As noted earlier, several of the state supervisors of music attending this Seminar were appointed to office as a result of Title V of this Act. Many have been involved in the evaluation of projects under Title III, which relates to equipment, materials, and related areas. Title I of ESEA, however, has been even more significant because it is in this area that the bulk of the funds have been placed. Many of the state supervisors of music are called on not only to evaluate these Title I proposals for funds, which enable culturally-deprived children to receive a better education, but also to evaluate their effectiveness once they have been in operation, especially as they involve projects related to music and the arts. It was for this reason that an explanation, largely for the benefit of new state supervisiors of music, was included on the Seminar program. The presentation entitled, "General Factors of Title I of ESEA," was made by Joseph Hendrick, whose comments follow:

> You may not have concerned yourself at the Seminar thus far with relationships, or you might not have as much concern as I have about them. I think there are some problems and the emerging partnership between the federal enterprise, particularly in the U. S. Office of Education, and the several states and local communities is an interesting one. It is emerging, it has not developed. You are a part of that development. Juilliard's project is just one example of the spin-off from this partnership. I don't sense the heavy hand of the federal government dictating what you do either. It sounds to me as though you've pretty well worked that one out yourself.
>
> I'm under the impression that some of you are fairly recent appointees to the state supervisor's role, and that you just might have come by way of federal funds through Title V of the Elementary and Secondary Education Act. I think it's the richest program available to public schools through the federal government, over a billion dollars this year. If you were hired through that title, my congratulations to you, because of your newness in your job and your eagerness about it, and also because you are part of this new partnership. The strengthening of state departments of ecucation is an objective of all of us, and federal enterprise has just a handle on it in the form of Title V. I wish there were money there, and perhaps there will be later if a wise Congress sees fit to do that.

I always get a little bit concerned, though, and maybe a little disturbed about the federal involvement in matters educational, unlike probably, most of my colleagues in most of your communities and states. I have not fought against federal monies, I have rather fought to get them. My concern was not whose money it was. Public education, particularly in the large cities, so desperately needs monies that I would take foundation funds, and private and industrial corporations have contributed to the schools with which I have been associated. I've got my fair share and then some of federal dollars, and worked at state departments trying to unlock some of the state's tax wealth. But I do get somewhat concerned that we don't get too much involved. I'm reminded of an old Chinese proverb which I like to cite occasionally to remind me that I shouldn't get too much involved either. The proverb has to do with how to govern a nation: "Do it as you would fry a small fish, don't overdo it." I think we can overdo it.

Title V indicates that it is the state departments that are going to assume their responsibility. I could easily develop a case suggesting that the state departments really have not assumed their responsibility, particularly in music and music education. I know that your life is made up of this component of education, and you know so much better than I do what its import is and you've explored some areas in the Seminar that I think a few years ago would not have been kicked around, at least I've never heard them. It's difficult to know whether music is something that should be added to our lives and our programs, yet to try to imagine life without music is a rather drab thing. Then when you begin to think about youngsters that are living lives that are economically, culturally, socially, and every way depressed and deprived, music assumes tremendous proportions.

The Arts and Humanities Act supports that view and while $20,000,000 may not be much more than a drop in the bucket, it's a beginning and I'm sure that you are going to work closely with the state arts councils that have evolved and have been established as a result of this new legislation and perhaps the role of music in the lives of all of us will assume new significance and we will recognize that it isn't just for recreation, although that's important; it's also for communication, for therapy, for getting at other abilities.

Recently I read, and perhaps you know of this project, here in New York City, I believe, of a very enterprising teacher who built an entire program in a private school around music, and through the vehicle of music in that small school, children who otherwise had blocks to learning, who were unable to navigate the deep waters of the language arts, who had difficulty with math and other skills and understandings, were brought out through music. Some original research is being conducted in these areas and perhaps you know about these projects.

Here are a few things that might be of some help to you. I think I've already made my first point, although I didn't realize it, that the Office of Education does have a legitimate concern in music education. First, it's a part of the program; second it's a profound influence on the lives of all of us. We haven't begun to scratch the surface in understanding how we can use music as a vehicle for enlarging the individual. Some evidence of that, however, has been given you already in the Seminar.

The Office of Education has a legitimate concern. I might mention a little bit about the mission of Title I. What is Title I? It is the Federal Office of Education's war on poverty. The Congress gave about one billion dollars last year, about a billion and a quarter this year. The purposes of these monies were diverse, but all programs operable under Title I sponsorship should have at least one purpose in mind in common and this is to get at the problems of the deprived. Now it's terribly difficult to determine which groups are the most deprived, whether those who are economically depressed and without, or those who are culturally deprived. I have a notion that there's going to be a second phase to the war on poverty at some better day down the road when more monies are available, because despite the fact that we have now about a four billion dollar U. S. Office of Education enterprise, feeding monies into the educational economy, you might say, it is scratching the surface. If we devoted a fair share of our national wealth to public education we would probably be spending five times that amount, and I'm a taxpayer and aware of what I'm saying. But we simply need to put different priorities on our national wealth. I had a little difficulty breathing when coming in from the airport this morning. I think we could afford to spend a little more money in this area too. Nonetheless, Title I offers a way to get at the economically, socially, and culturally deprived.

The youngster who completes school today who does not have a broad exposure to music, who finds himself in a traditional, hidebound high school, for instance, where he hasn't the time in this stress on preparation for college, he hasn't the time to get involved very much in the arts, that child is deprived. I think the deprivation is like to have a profound adverse influence on the nation. I would develop the argument this way. I think I could make a case for those who navigate higher education circles and are the decision makers. They become the policy makers, they determine laws through their activities. They might set the pattern of life in a community; they might lead its government; they may have a responsibility for that stuff we were breathing out there this morning. In other words, they are very important people insofar as the future of this nation is concerned. What group, then, needs the release, the broadening, the relaxation, the therapy, the means of communication, all the rest; who needs it any worse than those for whom this may be a salvation someday? They need to understand and appreciate the arts. I could make a case for this group being the culturally deprived. So where you put your effort is going to be important in the future. I hope it doesn't all go into the neighborhood slums.

Now back to the main purpose of the war on poverty. I think we should talk a little bit about what you might do and how these areas are selected. As you know this is a state program,--that is, state and local education authorities decide howmuch of the money that is parceled out to the states goes into into a given community. It's based upon economic criteria. These are primarily gathered at the local level, fed into your state welfare departments, and in turn used as the statistical bases for distribution of Title I monies. Now there are certain guidelines that have been developed by the Office of Education in conjunction with state departments and other advisers, national councils, and so on to identify areas of need, the pockets of poverty, the ghetto communities that have been visibly deprived for generations. And to deal with this abuse, which it really has to be identified as, abuse of a whole segment of our population, monies apportioned for projects to more nearly equalize opportunities for life and growth and education.

Therefore you may find yourself in the position of having to concentrate, and I don't think this is bad, so far as Title I is concerned, those communities. Now does it follow then that you've got to stick just to the children who are poverty-stricken? I don't think that's the intention at all. You use certain criteria for selecting the school of the community, then you open up programs in that area which will influence for good, hopefully, all pupils in that area. I think it is a complete misunderstanding of Title I purposes and guidelines to assume that because of some very specific, definitive criteria for selection of a project area, you therefore must spend your time and money only on those children with three thousand dollars or less income. This is not the case. I think the time has come when your state coordinators for Title I have to step out and free up a little and shuck off some of their fear and trembling of that "federal monster." I think they're building much of this problem and I welcome the chance to talk with people who will be working with Title I funds because they should know better than this. If you have been misled because of misinformation or misunderstanding of the purpose of Title I, straighten these people out. There's a lot of literature on it.

What are some of the things you might be doing with Title I funds? What are some things that you rather clearly ought not to be doing? Well, I'll give you a couple of obvious examples. I think it would be a waste of the purpose of this Act to be buying band uniforms and introducing basic music curricula that states, cities, and communities ought to be running anyhow. That isn't the purpose of Title I money. Let's take a city with "X" number of schools and with two or three ghettos. A city of 100,000 is going to have at least two ghettos. Let's say we have a music program that's many years in the making, and it is implemented in various ways in different schools. But in the ghetto schools we find there are distinct differences in the music program. First of all the quality of teaching that's available,--teaching talent, might be questionable, and almost certainly will be a problem unless that city has been very imaginative in the way they have dealt with teachers. I've tried to get teachers to go into ghetto schools and they won't go for love nor money in many instances. Second, love of things other than the challenge that the ghetto schools offer. I had the experience of offering to 1,500 teachers over a period of six months--there was quite a campaign and lots of information going out--reduced pupil-teacher ratios, teacher aides, extra educational allotments for music, for example, extra materials for reading programs, and you know I was dismally disappointed in the results I got from that plea because most of our teachers, almost to a person, decided they'd remain where they were, although the need was tremendous.

So you have problems in personnel in these areas, many of you. That is a legitimate concern of Title I monies. Even though there is a music program in the schools, you can use Title I monies somehow to overcome that problem, be it before-school program, concerts in the park, busing children to where there are good activities, getting the community involved in music education; or a whole host of things that you can and ought to be doing in that area are quite possible and feasible under Title I monies. Indeed the community, in order for a proposal to be acceptable and honestly acceptable, has to be involved. This is one dimension of Title I monies. You must have the cooperation of your community and your school people.

What are some other things you could be doing? I'll mention a few. Bringing music to the community in a broad sense is something you should look at. Sure the classroom is a route, and granted we are dealing primarily with the education of our youth, but those children live with families and in communities and there may be more negative factors at work to really cancel out your efforts and your influence than you realize. So use these monies to deal with that. The use of music in drama as both an art form and as a way of unlocking creativity is a route that's open to you and should be explored. It calls for an integrated curriculum--you have to work it out with other departments. You know this, of course, and do it. But in the ghettos there isn't enough of this being done.

There is another problem that strikes me as a very big one facing public education and that is assessment of ability. We don't really know a lot about how we learn. Although we pride ourselves on it and for years have been very comfortable in identifying the below average, the high average, and the brilliant. We put them in neat little classifications and give them numbers and all that. A lot of that is "gobble-de-gook." We create our own criterion for business reasons. In other words, it's convenient to be able to put children in groups, in puddles. So we develop the tests and mechanism for placing them in these easily manageable groups. But we ignore the fact because it does not necessarily follow, in fact we have a whole host of research now that's swelling up that says we're wrong. Our traditional high school programs really cannot be shown to prepare our youth better for college. That is a damning observation, but nevertheless true. If you examine the loss ratio in your high schools and then from your high schools through colleges you'll find that many so-called traditional youngsters for even success in college, which we purport to do in the traditional high school. So we don't know a whole lot about what we're doing and we need to know much more about innate ability. It has all been cluttered up with ideas of race, class, color, creed, and it'll take many years to remove these layers of prejudice. But some of them are beginning to free up and I think music is a level. You can more nearly assess the ability of a child through some medium which is not threatening.

The articulation of language is a problem to many of the deprived. It presents a host of problems that many of you as teachers have witnessed in your experiences. Youngsters come in from the ghetto. They have not had the language experience and background that would prepare them to receive a language-oriented program. Let's take a case in point. A child enters from a middle class home. A typical vocabulary will be three to five thousand words. He has very good functional use of that size vocabulary at the age of six. Let's take a child from a home of poverty, where he hasn't had trips, concerts in the park, good schools, books, maybe television, and what is his vocabulary likely to be? Only four to five hundred words. And we give him a program based upon the average from the middle class family of four to five thousand words. Obviously, he begins with two left feet and he sinks in a mire from that point on and by the seventh or eighth grade we have really lost him. He has a commitment against learning frequently. Now music is a way, a tool for communication and for getting at native ability. I really think that this is a tremendous mission, music programs in all of our schools. But we're concerned with those designated as public schools. What I'm really saying is this. As I see your function, in your sphere of influence, it is leadership. The states need to exert very strong and positive innovative leadership and you have all kinds of ways to do that. You do have the regional laboratories and you have the research and development centers, of which there will be two or three in each region. You will have universities that have research funds and talents that they will be willing to turn to this purpose. You have all kinds of ways of loosening up things in this area.

More of the same in the community because you've got more money is not the purpose of Title I. General music offered in the schools where it is not being offered is not the purpose of Title I. Regarding purchase of band uniforms, maybe even instruments, there are instances when the purchase of an instrument may be critical, certainly instruments available to children who otherwise would have no exposure. I can see this would be an appropriate purchase and you certainly have already made use of monies in that way.

Before I close I would like to mention to you a movement that you may not be familiar with, but you surely will be in the future. The Office of Education can no longer, if it ever could, administer all of its hundred-odd programs, plus now better than $4,000,000,000 from one point in Washington. This has become increasingly clear and from a presidential executive order down through Secretary Gardner's Office and the Commissioner of Education's Office, there is a deep and firm commitment to decentralizing its operations for administrative and related reasons. National policy and national guidance of federally-supported programs will continue to be supported in Washington and staffed there. But in the not too distant future you will find yourself dealing with regional offices, of which there are nine. If you don't know them, you should take very early opportunities to establish liaison with these regional offices if for no other reason than that all, or virtually all, of the state grants programs will be administered in those offices, so you won't have much choice. However, I would suggest that several things are likely to occur. We're in a state of flux just now. There'll be a period of time--we have various target dates for decentralizing this program, but the earliest that I know of is April 1 for certain state grants programs, July 1 for higher education facilities act decentralizations, and so on. Sometime within the next year to a year and a half most of the programs that you know of and will be utilizing, will be administered from the regional offices. There your state programs will be reviewed by my staff or my counterpart in the other regions, will be adjusted, responses will be made, interaction and ultimately awards and grants will be made there. As far as developing this relationship, we will have people ultimately either transferred from the Washington Bureau or hired from the field, which is difficult today. The talent search is a tough one, but we are doing both, we're hiring from outside and also bringing in from the Bureau. I think you should know of this movement. Several things should occur. One, lines of cumminication should be better and shorter. You should get quicker action and reaction on proposals and you should get quicker and more effective service. It'll take some while to develop them, so you will have to be patient while we're in this transition stage. The alternative to decentralizing the U. S. Office of Education is chaos, because now it's utterly impossible to administer all of these programs there. It's no longer even desirable to do so. The government ought to be like the Chinese proverb puts it--not overdone. The job can be done better by having responsive, responsible, more nearly local flavor to your influence.

In the interaction which followed between Dr. Hendrick and Seminar participants, the first question raised was: "I'm interested in some of your observations because I know that you view this thing much more broadly than I do. Do you not feel that because a great many assumptions are being made about this child who is in the Title I category we almost make a strange creature out of him as far as what he can learn and what his abilities are? We might find that part of our problem in educating these children is that we probably have our worst teachers, who don't understand how to teach children in these schools. What are your reactions?" Hendrick replied: "I tend to agree with almost everything you've said. One, I think there is a predilection for making children of poverty something sort of monstrous. But the converse is, we have something like one out of three of our high school youth who drop out around the eighth grade and they all have one thing in common, public school education. Now that suggests a look inside. When you do you'll see some of the things you also expressed concern about and I alluded to them when I talked about disparate use of talents in the ghetto areas. You'll find children having no one to really pattern after or aspire to who is going to be of constructive influence. Frequently this student will be deprived of this not only in his home but also in his school, and frequently from inferior programs, some of which are quite old. I think that's a small part of it. The larger part of it is the real bright examples, positive examples, of what can be done with these youngsters using imaginative approaches, getting to understand them, using a language such as music, for example, that is nonthreatening. I don't think that has even been scratched. Some cities, some states have done a few things here, but for the most part I don't think it's even been tapped. It's a resource that's not even used in most states."

Another observed in examining Title I programs that "in school districts where a district is particularly strong administratively and organizationally, in curriculum and every other area, they seem to be doing a very fine job with Title I programs. In other areas there is greater deprivation all along the line and in all of these areas they seem to be having problems. How can we aim the program in some way to help these people do a better job?" Replying, Hendrick stated: "I think the fact that you posed the question has the germ of the answer within it. A number of you were hired under the provisions of Title V, which is to strengthen the state departments who have to deal with this kind of disparity of talent between districts. Now I would think you have the best answer to that by dealing in imaginative ways with the communities who have funds available but don't use them or make drab use of them. I could cite a city of over two million people who virtually wasted their entire allotment for Title I programs last year because I went to that city and talked with the community leaders, mayor, superintendent, coordinators, and others. I would say it was almost a waste of money, and why? They lacked leadership at the state level and ability and confidence at the local level to use these monies wisely."

A Western Supervisor asked: "Is it possible to reallocate Title I funds that aren't used by one district?" In noting that it was difficult to do, but could be done, Hendrick stated that the problem lay in the "rather rigid methodology that has been developed in certain states for dealing with these funds based upon statistics, such as the number of children, welfare rolls, etc. The Office of Education started working on that problem last year and brought about some help to the states in doing that." Perhaps Dr. Arberg has some reaction to that." The reply by Arberg was: "I know this has been a particular problem in Title I. There have been substantial sums of money literally unused for lack of local initiative. I'm also aware that under Title III there is a provision to reallocate funds, but this has not been needed because under that title we've had many more applications. I don't really know the mechanics of the reallocation of those monies; however, I can cite an instance that might lead to a more effective use of them. In one of our major cities, which has a major Title I project involving music as well as the other arts in the order of $1,000,000 per year, involving all of the community resources, and as part of this program, they took the key administrative people, including the guidance people, for example, who simply had shunted students away from music for a lack of personal knowledge of it, and they gave these people a real musical 'Cook's tour.' They made certain these people knew at first hand what a musical experience was, and this was defensible from the local standpoint. This suggestion then is made in regard to reallocation of programs."

Said a Southern Supervisor: "You made some statements concerning basic music education projects which may not be the type to be submitted for Title I. However, I'm very concerned about this especially in school districts that for so long have neglected any type of music education for the students in that area. Would this not be a case for basic music education?" Hendrick cautiously added: "Perhaps. I think I should simply sound a warning that proposals to merely fill a basic program probably are not going to be looked upon with favor by Title I administrators because the purpose of the Title is to deal with the economically depressed and deprived as they are found in these districts. Now you may find a whole district that is in that condition, therefore, it is entitled to a larger share of the state monies."

To close the session a supervisor suggested that brochures "from the department in the future give more attention to defining what a priority really is because I suspect that music has not been as productive as you would like to have seen it and that this perhaps could have been the case for some reading courses too. Yet there is more towards reading, perhaps, in the U. S. Office of Education than towards music." "Well, I think that is more of a reflection of societal values generally," answered Hendrick, "and you and I are kind of specialists in a way because we don't reflect necessarily suggested societal values, but we bring to society some other values that we have learned or have intuition about or training and skill in. I would only answer your question by saying as a practitioner a year ago I used Title I monies and the first project for which I used them was a concert in the park. It was approved by my board and is now in its second year. It was approved by my board and is now in its second year. Now whatever the priorities were, that was the priority that I put on it in that community and we had two ghetto groups that were involved in such programs and it went through the summer."

# CHAPTER NINE

## MASS MEDIA AND THEIR EFFECT ON CULTURE

Music educators and others in the public schools are beginning to find out, if they have not already done so, that mass media are exerting a very definite influence on educational principles in today's schools. Who, for example, could now imagine going back to a world without television? This instrument of mass media can either be an influence for good or evil, and this is readily accepted by educators and parents alike. Sociologist Ernest Van Den Haag originally was scheduled to appear at the Seminar to present his views in the area of mass media. Unfortunately illness prevented his attending. He did, however, give permission to have a paper of his reproduced especially for use at the Seminar. Had he attended, it would have served as the point of departure for the interaction which ensued relating to his article, "Reflections on Mass Culture," which follows:[1]

> By and large, people seriously concerned with mass culture fall into three groups. There is first a nucleus of artists and literary men, supported by a few theoreticians. They feel isolated, alienated, submerged and pushed aside by mass culture; their hopes are dim and they detest it. The literati and the theoreticians are opposed by another group--the practical men, who have decided it is their duty to work for the mass media in spite of the opulent salaries pressed on them. Sedulously aided by academic fellow travelers, they resolutely defend popular culture and their own *sacrificium intellectus*.
>
> The third and largest group stays squarely in the middle, although for motley reasons. Most sociologists are located here; they have been taught that to be anywhere else, particularly when cultural matters are involved, is unscientific. Besides, many of them lack the trained sensibility that would discriminate between, say, English prose and their own writing. Liberal philosophers, on the other hand, have investigated the impossibilities of justifying value judgments for so long that they regard anyone criticizing mass culture for moral or aesthetic reasons as bold but naive. There is no evidence, they seem to say, for practically any view; hence, let's close our eyes and discuss methodology.

---

[1] This article originally appeared in the *American Scholar*, Vol. 29, No. 2, Spring, 1960, and was reproduced by permission of the author expressly for use at the Seminar in State Music Supervision.

With all that, liberal philosophers seem to stress, somewhat unilaterally, the lack of evidence for negative views of mass culture. Perhaps they feel uneasy with rejections of mass culture because of political fears--misplaced ones, in my opinion. They seem unable to free themselves from the suspicion that a rejection of mass culture implies a rejection of the masses (although the contrary is no less logical) and is, therefore, antidemocratic. However, this is a non sequitur. One might think little of the cultural capacity of the masses but not therefore of their political capacity.[2] But even if one thinks little of their political competence, one might still feel that there is no reason why they should not suffer, benefit and possibly learn from its use (and no more is needed to argue for democracy). Finally, although one might be somewhat pessimistic about the masses, one might be even more so about the political capacity of restricted groups. At any rate, neither mass culture nor objections to it seem to promote specific political views: fascists and communists, often as liberals, favor mass culture, although they occasionally borrow some phrases from its opponents.

Historians, who of all men might be expected to discern the uniqueness of mass culture, seldom do. When they pay heed to mass culture as a historical phenomenon, they seem to take the wrong cue. Thus, Stuart Hughes recently observed, in a perceptive paper, that "our students yawn over the classics" because they have "very little to do with their lives." He implies that we might as well forget about the classics. This seems odd. Students have always yawned over the classics--only, in times past, teachers were not so sensitive to their own popularity rating nor so eager to entertain their students as to be willing to drop the classics. They dropped some yawning students instead and kept the interested ones. An immature mind cannot understand the classics; and it matures, in part, by learning to understand them--or, at least to know them so that they may be understood later. Students brought up in an age of rapid technological change may be convinced that literature, like machinery, is subject to obsolescence--a conviction some teachers share or dare not oppose enough to crack the shell. Perhaps this is what makes the classics seem irrelevant.

Yet the classics, if truly classic, cannot be irrelevant, for they deal with subjects relevant to the universal human predicament in ways to be re-experienced perennially. Of course, it is possible that we have become irrelevant to the classics: if our lives have lost all meaning, then no literature worthy of that name can be meaningful to us. For it is the possible meaning of human life that classic literature explores; and we cannot be interested without any experience of meaning and style in our own lives. If we have no such experience, then entertainment bereft of meaning--diversion from boredom, time killing, mass culture--is all that remains. In this case, the relevant must become irrelevant, and only what is irrelevant to begin with can be absorbed. But I'm not yet willing to give up altogether. Under favorable conditions, the study of literature helps us see the possibilities of man's career on earth.

---

[2] Conversely, I have not found cultivated people to be politically very sagacious. (I'd prefer to entrust my political destiny to farmers or workers rather than to professors as a group.)

While some are ready to yield to those bored by high culture, others are convinced that the mass media can serve, indeed do serve, to bring high culture to the masses, and that in doing so they justify their existence or, at least, render an important service. Popular magazines may have authors such as Norman Vincent Peale, the argument goes, but don't they also publish an occasional uncensored article by Bertrand Russell? They do. However, a piece by a major philosopher does not make a philosophical magazine out of *Look*--it may make a popular journalist out of the philosopher. In the stream of, at best, diverting banalities, the worth-while piece tends to disappear without impact. It may seduce a Russell to lower his standards and write more such pieces, becoming less worth-while and more acceptable in the process. It won't lure *Look* readers into the *Principia Mathematica*. Mass culture can be decorated with high culture pieces without being otherwise changed.

Note further that Russell's opinions are not offered to *Look* readers because of their intrinsic merit; they are offered because they are *his* opinions. Russell is by now a public figure, which means that he can be published without being taken seriously. Had I written the same words, I could not have broken into *Look*, precisely because people might have taken the utterance seriously instead of gobbling it up with the rest of the fare, while captivated by the utterer's fame.

Not everybody defends the mass media as vehicles that bring elements of high culture to the masses. Some depict the culture of the masses, articulated by the mass media in their normal offerings, as superior to high culture to begin with. Thus, one of the mass culture's most faithful admirers, Mr. Gilbert Seldes, recently explained that he thinks more highly of Charlie Chaplin than of Marcel Proust because the former has brought more happiness to more people than the latter. Now happiness is hard to measure, and I am not sure that it makes sense to compare the feeling of a person reading Proust to that of another seeing Chaplin. We may grant, however, that more persons have been amused and diverted by Chaplin than by Proust. Still more people are made happy or are diverted by whiskey, apple pie, penicillin, Marilyn Monroe or, perhaps by a movie that Mr. Seldes and I might agree is thoroughly bad. In short, making people happy is a criterion only if that is what one sets out to do--and I doubt that this was Proust's purpose or the purpose of any serious writer. Surely more persons enjoy Rodgers and Hammerstein than Bach--more enjoy Liberace than Glen Gould. By definition, popular culture is enjoyed by more people than high culture. Mr. Seldes' view would sanction the elimination of art in favor of entertainment--high-class entertainment, at best.

And this is precisely what I am afraid of. Mass culture demands entertainment and so extravagantly rewards those who provide it with money, prestige and power that serious artists become isolated--and tempted. To be sure, such tendencies have always existed, but they now prevail. The strength of the offerings of mass culture, compared with those of art, has risen immensely, and the dividing line has been blurred.

The chances for the values of mass culture to be internalized in childhood also have greatly increased, so that what I have described as temptation is not felt to be such, but on the contrary, as the due reward for well-directed, talented efforts. The view held by Mr. Seldes in all innocence is widely accepted by less articulate persons. It is a very basic American view, a naively pragmatic and philanthropic view that refuses to recognize what cannot be tangibly measured in terms at once hedonistic and altruistic.[3] The measurement for art thus becomes the number of people made happy--and as soon as this becomes the end of art, art ends.

The answer to those who oppose pessimistic views on mass culture lies here. They argue that there is no evidence that the masses are culturally worse off. (I suspect they are far from well off, but comparisons are nearly impossible.) As far as the elite is concerned, they ask what prevents it from being as creative as ever? Why can't it coexist with mass culture? Haven't there always been several coexisting levels of culture? Can't we have a pluralistic society?

---

[3] When the Puritan American heritage collided with the more hedonistic attitudes of later immigrants, an interesting fusion resulted. Pleasure, the Puritans implied, is bad; sacrifice, good. The immigrants wanted to pursue happiness. The resulting attitude is: the pleasure sacrificed and given to others is all right, as is the happiness shared and given. What is bad becomes good if it is not enjoyed by oneself but produced for others.

This reasonable argument overlooks the historically most distinctive and important characteristic of mass culture: the dominant power of the mass of consumers over production, public opinion and prestige. The elite in the past was sufficiently isolated and protected from the masses (which, properly speaking, did not exist as such) to be able to cultivate its own garden. And the mass market (hardly in existence) had nothing much to offer. Further, power, income and prestige distribution being what they were, the masses had no desire to impinge on the culture of the elite; on the contrary, they made room for it. At any rate, if they had a wish to participate or encroach, they had no way of making their demands felt and of articulating them. (Even political revolutions, before Hitler, were led and inspired by members of the elite.) But this has changed. We all now cultivate cash crops in market gardens. Mass culture is manufactured according to the demands of the mass market. No independent elite culture is left, for mass culture is far too pervasive to permit it. Cultivated individuals and islands of high culture remain, of course. But they are interstitial and on the defensive even when admired and respected; indeed, then more than ever, for they easily may be "takin up" and typecast. The intellect when alive is not part of our social structure, nor does it have its own domicile.

A convinced egalitarian may ask, so what? No more elite, no more high culture; but the great majority of people--who never belonged--have what they wish. To be sure, most people never were, are not now, and are unlikely ever to be interested in high culture. Yet, it does not follow that high culture is unimportant. Its importance cannot be measured by the number of people to whom it is important. Political issues may be decided by a majority vote (or, at least, by letting the majority choose who is to decide them). This is not a good way, but nevertheless, I think, the best available.

However, the analogy between political issues and cultural issues (or, for that matter, moral ones) is inappropriate. Political issues, by whatever means they are decided, require collective action. Taxes cannot be levied only on those who feel they benefit proportionately from a pattern of public expenditure, or on individuals who are willing to vote for them. With art and literature it is otherwise, or it was. They could be cultivated by intellectual elites, without mass participation. This is becoming less possible every day. Mass culture threatens to decide cultural issues by a sort of universal sufferage. This is a threat to culture, not an occasion for rejoicing. For once cultural issues are regarded as indivisible, the majority view will prevail--and the majority prefers entertainment to art. Yet, unlike properly political matters, cultural ones do not require collective action, but rather that the mass of people and the law do not interfere. Culture cannot be created by political actions, although it can be destroyed by them. (The support of social groups is required, of course, but not that of society--or of masses--except inasmuch as it makes the existence of the social groups possible.) There would never have been any serious art, philosophy or literature if a majority vote had decided whether a given work was to be created and presented.

Yet, even if these things are important only to a few people, they are the best and most important people, the saving remnant. Actually, these things and these people are important even to those who ignorantly sneer at them. Such feelings as love, such experiences as wit, beauty or moral obligation, or styles of congress, housing and living--all, however degenerate they may become, are brought into existence and elaborated by artists and intellectuals. Without them, life is formless. With them, there is, at least, a paradigm. The most common of human experiences and the most trite still depend on artists and intellectuals to become fully conscious and articulate. Even the silliest entertainer and his public are part of, or are parasites of, a long line of creators of cultural expression--artists, philosophers, writers, composers, et cetera. For as Bernard Berenson suggested, "Popular art is always a derivation from professional individual art." Just as the technician depends on pure scientists he may never have heard of, so civilized nations in general depend on the creators of cultural expression--intellectuals and artists. The relation of the cultural elite to the masses may be compared to the relation of the saints and the cloistered to the faithful at large. Or, the cultural elite may be compared to the playwrights and the actors on stage, whose words, actions, costumes, and settings are of significance to the spectators across the footlights, even though they are but spectators.

Although few people become outstanding mathematicians, scholars and artists, or understand what these are doing, society must permit those who cultivate such activities their separate existence or cease to be civilized. And the loss and degeneration of civilization injures everyone--the living and the unborn generations for whom we should hold in trust their rightful heritage. It is not enough, either, to permit some individual specialists to go their way. We need an intellectual and artistic elite (joined, of course, by merit) supported by a necessarily restricted and therefore discriminating public, both with reasonably continuous traditions. If this elite is not allowed autonomy and self-cultivation, if instead it is induced to follow mass tastes and to cater to them, there can be no cultural creation. We may parasitically ring a few changes on the culture of the past; we may find ways to entertain ourselves; but we won't have a style and an experience of our own.

I should not object to cultural pluralism--to mass culture coexisting with high culture--if it were possible. (Folk culture is long dead--although many people don't know a zombie when they see one.) A universally shared high culture is, of course, absurd and self-contradictory. This may sound snobbish, but I didn't make the world; I'm merely describing it. Talents as well as intelligence and sensitivity to various values are differentially distributed. We are lucky if 1 or 2 percent of the population can be creative in any sense and 15 or 20 percent cultivate some sensibility. The remainder benefits indirectly.

The trouble with mass culture is that in various direct and indirect ways it tends to make the existence of high culture impossible. In our eagerness to open opportunity to everybody, we have greatly diminished the prizes available to anybody. Good wine is hard to cultivate when it is habitually diluted and we are brought up to be indiscriminate. We might do well to abandon the sterile and injurious attempts to "improve" mass culture, for its main effect is to debase culture by "bringing it to the masses." What we must do is to bring some gifted people--not masses--to high culture. We must concentrate on finding ways to save and to transmit high culture independently of the culture of mass society. My own view is pessimistic. I should like nothing better than to be proved wrong.

The Project Director presided at the session which was devoted to reactions to this paper. In his introductory remarks he stated: "This article, like many others, has some implications for music educators. You don't have to read between the lines to find out what they are. I would like to get a few reactions now to this article." One supervisor stated: "There is, of course, a lot of derogatory emphasis in here on mass culture, but as I read articles of this kind by people involved in sociology and so on, I wonder if they are taking into consideration this area that all of us are so much concerned with, and I suppose you might consider it forced feeding, but what we are really trying to do through, as I see, the Suzuki program and things of this kind, is a little forced feeding of high culture, if you might call it that, in which we're trying to jump the gun, making some real haste here in setting an environment of high culture for children. Now we can only do that so long as parents are interested and will look upon our music programs as something educationally worthwhile. I think they will accept the high culture that's in here and I don't think we necessarily need to accept what he's calling here the low culture or the middle culture."

Attention was then called by the Project Director to the section where happiness is discussed, and he pointed out that "sometimes as musicians we take a different point of view. I think he's trying to tell us that making people happy is not necessarily the range of culture. I don't think this is any different from what we have contended all along in music." Responding to this, another supervisor said: "I think he has a way of making things black and white. I have a feeling that while we're so busy looking for aristocratic backgrounds and mass culture today, we forget that there is not all new culture everywhere around us, neither middle, high, nor low that we ought to be looking at." Elaborating on this theme, a supervisor indicated that he was "concerned not about his (Van Den Haag's) references to mass culture because he may or may not be protesting loudly. I'm concerned more about this untouchable, revered elite that he refers to in the article, who appear to be appreciated by the elite, and appear to be only a part of the elite, and should not be tampered with or should not be diluted, as he refers to it, in any way. The question in my mind is that the problem we have had in the past of the elite proposing the elite is something, I think, that he is crying out against, which I personally think is one of the good things that's been happening. We have prevented the elite from promoting themselves only on the basis of the fact that they consider themselves elite and untouchable. We really have made the artist more responsible for what he does, not just saying 'I'm an artist; leave me alone. I'll do as I please.' But the artist has been forced by, call it mass culture or whatever you will, to come down off that and talk to people about what his art is and be responsible for his art."

The Project Director then observed that John Hightower had alluded to this when he referred to the "facade sometimes involved with certain groups. He mentioned the Philharmonic and Metropolitan Opera on certain nights, to cite good examples of people who obviously go there for the purpose of getting in the New York Times Society Section the next day rather than going for the culture. I think this is what Professor Van Den Haag is alluding to in this regard." Another supervisor stated: "Most of us, I presume, have some contact with the arts councils or commissions on the arts in our states. I was slightly preoccupied during the meetings to feel that we are dealing here sometimes with a group which does possess a particular attitude toward the arts."

Another supervisor added: "The term 'making people happy' bothers me. Can we make people happy?" The Project Director replied: "Well, I'm afraid you're getting into a problem that a psychologist would want to argue out with you. It's like the classic example of some of my physicist friends who argue whether or not there is any sound when a tree falls down in the forest if there is no one there to hear it. It's that same type of problem that we're involved with here." The supervisor answered: "To me, making people happy implies something physical, when actually it is preparing them to be happy, and if they want to be it's a personal choice."

Discussing culture further, West Virginia's Supervisor stated: "One of the most impressionable things about the West Virginia Arts

Council has been that it's concerned with bringing varied cultural arts performances. It is just as concerned about preserving the folk music that's indigenous to the state and calling attention to this music and the instruments upon which it is played. We sometimes cast an image upon certain types of music. I wonder what the impression would have been if this music had been performed by Montoya or Segovia, which would have been a little different image of the same music."

Turning to another part of the article, a supervisor remarked: "I'd like to direct attention to a specific group of three sentences which, if this is a published document, we'd better take a very close look at: 'Talents as well as intelligence and sensitivity to various values are differentially distributed. We are lucky if 1 or 2 percent of the population can be creative in any sense and 15 to 20 percent can cultivate some sensibility. The remainder benefits indirectly.' If this is a statement of fact, as it appears, I think we either need to challenge it very strongly or probably quit our jobs, because I can't believe that's true." The Project Director replied: "I don't know whether this has any scientific basis or not, but obviously it's Professor Van Den Haag's observation. It may not have implications for us, but it's something to think about anyway." Continuing this trend of thought, another supervisor said: "We saw the beginning of a dichotomy like this two years ago today. When the Yale report first came out, we saw these strata with the wall between them, we being a lower stratum of educators and the implication being that the artists and musicians were going to take hold of us and shake us into giving better types of music to our school children. We are aware, as evidenced by the report given by Arnold Fish, that the gap has been narrowed somewhat. I hope the individuals who have chosen this repertory have found that it's just not the easiest job, but it may be possible." Suggested another: "This statement is based on a kind of yardstick that's been developed. I remember seeing it in one study put out by Hastings House on various kinds of creativity. I think it was a conference in New York a few years ago. There were five levels of creativity more or less defined. The very highest, most intense, difficult level placed people like Einstein, a completely new idea, new thinker kind of approach. This was a very high kind of creative ability and I would suspect that this is what he means by creativity. Then, coming down was the development of somebody else's ideas in a new way, and then something very creative to the child in the new way that he expresses himself in what looks very elementary to him. I would just brush this off as that kind of statement, because otherwise I don't think it makes sense."

In his closing remarks, the Project Director stated: "I would be inclined to agree that the sociologist defines creativity in a little different sense than the musician does."

# CHAPTER TEN

## SUMMARY, CONCLUSIONS, AND IMPLICATIONS

Because of the nature of this project, the investigator has combined the three aspects listed in the chapter heading into one concluding chapter. The substantive account of the Seminar in State Music Supervision, which is recorded in the chapters previous to this one, suggests that the summary logically should be followed by conclusions and implications.

### Summary

The Seminar in State Music Supervision was held at New York University's Loeb Student Center in New York City, January 24-26, 1967, basically as a follow-up to the August, 1965 Washington Conference on state music supervision. During the intervening 17 months following the Washington Conference the ranks of state music supervisors swelled in a rather phenomenal manner, suggesting that the new appointees could derive inestimable value from a gathering such as the New York Seminar where, through interaction, they could learn about techniques from their peers which would enable them to function more efficiently in their positions. Invitations to attend the Seminar, with expenses subsidized by the project, were issued by the Project Director to the 36 states which employed a person in music or the humanities at the state level. As a result of this invitation 32 states sent representatives. In addition, the Territory of Guam was represented, at no expense to the project. Throughout the Seminar position papers were presented by consultants who in turn moderated the interaction which followed.

"The State Arts Councils Movement" was the title of a position paper that was presented by John B. Hightower, Executive Director of the New York State Council on the Arts. He noted that each of the 50 states now has a state arts council, although some are more highly developed and more ambitious than others. Subsidies channeled through these arts councils have made it possible for audiences all over a state to attend local performances of symphony, opera, drama, and other cultural arts which normally are reserved only for those living in metropolitan areas. The New York State Arts Council, in addition, has provided technical assistance to various groups in the form of ways to organize a non-profit organization legally how to sell tickets at the box office, and definition of the responsibilities of the Board of Directors, to mention a few.

Not unexpectedly, although each state department of education is governed by some individual policies which may be different from those in effect anywhere else, there are enough general administrative procedures which are common to suggest that a discussion of them could be helpful to state music supervisors, both experienced and inexperienced. With this premise in mind, William H. Flaharty, Deputy Commissioner of Education, Connecticut State Department of Education, Hartford, presented a position paper entitled "The Chief State School Officer and His Relationship to the State Music Supervisor." Flaharty noted the changing concept and philosophy of duties of staff members as evidenced in these titles: compiling agent, inspector, supervisor, and consultant. Regarded as important are five leadership responsibilities: planning, research, consultative services, public understanding, and in-service education. He also noted five of Paul Mort's principles of adaptability which are significant for state education department personel: judgment, prudence, stability, flexibility, and responsibility.

One of the significant areas for discussion, quite naturally, related to the "Role and Scope of the Office of State Music Supervision." G. Lloyd Schultz, Chairman, National Council of State Supervisors of Music, suggested these sessions which centered around four topics: duties and responsibilities, suggestions for newly-appointed state supervisors of music, dissemination of current knowledge of music teaching, and certification. The state music supervisor, it was observed, is the individual who largely is responsible for bringing about whatever improvements in music education are necessary in his state. His duties essentially are centered in the eight areas of responsibility listed by Schultz: consultative and advisory, in-service and curriculum activities, promotional and public relations phases, selection and evaluation of instructional materials and equipment, research, administrative and operational activities, professional development, and teacher education and certification. Areas of concern were stated as: string instruction, music history and theory as a part of performance instruction, participation by boys in all phases of music, programmed learning, the use of professional musicians and problems of certification for them, problems dealing with federal projects, the music teachers responsibility in community projects, the place of the Broadway musical in the vocal music curriculum, the place of the general library in the music program, the relationship of special to general supervision, relationship to other organizations which are trying to stimulate music education and recruitment of future music teachers. The importance of the state music supervisor's keeping his constituents informed through the medium of the state music educators journal was emphasized by Alex Raley, Director of Music, Columbia, South Carolina City Schools.

Changing patterns and concepts of certification were pinpointed by Marjorie M. Coakley, State Supervisor of Music, Ohio Department of Education, Columbus. One of the problems faced by the committee chosen to evaluate and revise certification requirements for music teachers in Ohio was to discover variations in the interpretation of current standards. Another concern was with the competencies which are needed for those who will be teaching music in the immediate future. A third was to determine which competencies should be guaranteed by certification requirements and a fourth was to locate schools where innovative practices were being developed. Committees were then formed to work out specific competencies needed by all beginning teachers in the following areas: Music Literature-Cultures (history), Basic Musicianship (theory), Performance Competency for Teaching (applied music), Educational Insights and Techniques (methods), and Music for the Classroom Teachers.

Music has not been bypassed in the growing rush which many disciplines have made toward automation. Realizing that a state supervisor of music soon may be implicated in data processing in his own state department of education, arrangements were made to have two position papers presented at the Seminar. George W. Logemann, Coordinator of Computer Sciences, Institute for Computer Research in the Humanities, New York University, discussed "Introducing Digital Computers," and Jan F. LaRue, Research Consultant at the same Institute, offered "Computer Aids to Music Educators." According to Logemann, a computer basically is a switching mechanism to manipulate symbols consisting of letters, numerals, and special signs. The computer has a memory area where data may be stored. Through appropriate input and output procedures answers to questions may be received. Music requires a special kind of symbolic language or code because notation does not fit into the literal or numerical scheme normally utilized by computers. Jan LaRue has postulated a "rule of three" by which items that will be used three or more times are generally considered worthy of automating. Personnel lists, records, grading, and testing are areas in which the computer may be used in a practical way. Assignments with instantaneous computer comment and/or correction is a good possibility for the future, according to LaRue, and computer sound generation is another. Terminology and computer science, however, are already ahead of what musicians generally are prepared to do with the computer.

Realizing that state supervisors of music like to be kept current on research which has implications for them, interim reports on three federally-supported projects were given at the Seminar. One was a typical ESEA Title III project which includes music, another was research which is similar to Title I of ESEA, and the other a project related to music education in general. James Sjolund, Supervisor of Music, Washington State Department of

Education, Olympia, reported on "Title III Performing Arts Project for Puget Sound." Among the compositions featured at a Seattle festival is Stravinsky's *Story of a Soldier*, with the composer conducting. The per capita cost for bringing cultural events to the 404,000 students covered by the project is only $1.40 per student. "Musical Ability Utilization" is a project which was funded before Title I of ESEA became operative, but very likely would be funded by that title if it were proposed today. Presentations were made by Benjamin Chancy, Acting Director of Music; Martin Olanoff, Project Research Director Louise Kirschner, Music Research and Curriculum Specialist, New York City Board of Education. Chancy noted that the teaching procedures, materials, and evaluation techniques being evolved have great import for music teachers who are dealing with underachievers. The fifth grade children chosen for the project all were disadvantaged, but those who it was believed could succeed in music as a result of tests which were given. The 120 children who eventually were selected in each of five schools were assigned randomly to equal-sized control and experimental groups. Success in music was used as the springboard to bring about better attitudes toward school and eventually to improve academic achievement. The Juilliard Repertory Report is concerned with locating, evaluating, and disseminating good music which generally is not being used now in grades K-6. Most of the one thousand or more works collected thus far seem appropriate for grades 4-6 and very little material has been received for the lower grades, noted Fish. The materials collected are all submitted to the following tests: passing a board of review, meeting criteria of tests: passing a board of review, meeting criteria of appropriateness for public schools, and evaluation of materials in the classrooms of schools in seven cities scattered throughout the United States.

The most recent developments in the U.S. Office of Education, especially as they pertain to state music supervision, were related by Harold W. Arberg, Music Specialist, Arts and Humanities Branch, U.S. Office of Education. He listed some of the cities which have Title I ESEA projects related to music and projects under other titles funded by federal funds. *Research in Education* was pointed out as the significant new publication which was important to state supervisors. Mention was also made of the ongoing revision of the annotated bibliography of curriculum guides.

Title I of ESEA essentially is concerned with providing culturally-deprived children an opportunity to receive a better education. Joseph Hendrick, Regional Assistant to U.S. Commissioner of Education, New York City, discussed "General Factors of Title I of ESEA." He emphasized these points: the U.S. Office of Education is concerned with music, music has a profound influence on the lives of everyone, cultural deprivation can affect this country adversely, and Title I should be used for the good of all pupils in a school, not just the poverty-stricken. The decentralization of the U.S. Office of Education into nine regional offices also was noted. Since most all state grants programs will be administered through these offices, the state supervisors of music need to be aware of the locations for their respective regions. Title I proposals which are related to music must make new uses of music as a medium in teaching in order to be acceptable, observed Hendrick.

A discussion of "Mass Media and Their Effect on Culture" was moderated by the Project Director. Ernest Van Den Haag, Sociologist at New York City's New School of Social Research, originally was scheduled to present a position paper related to this subject but illness prevented him from attending at the last minute. The item was reproduced for distribution at the suggestion of Van Den Haag and served as the basis for interaction related to this topic. Concern was expressed over a certain group of the untouchable elite who seem to formulate policies which often are detrimental as they relate to cultural matters. Another was that creativity as defined by the sociologist and by the musician do no not necessarily mean the same thing.

## Conclusions

As a result of holding and evaluating the Seminar in State Music Supervision it may be concluded that:

1. The state arts councils movement, in less than seven years, has resulted in an unprecedented and unparalleled development of interest in and support for the arts in the United States. Beginning with New York in 1960 and culminating with Mississippi in 1966, each of the 50 states now has a state arts council, with annual budgets varying from New York's $1,500,000 to the minimum in some states of $100,000.

2. The expansion of audiences for the arts has resulted inversely in providing more opportunities for the professional artist. Emphasis is being placed on contemporary art because it is both immediate and fashionable.

3. Technical assistance to art groups has become a significant activity of many state arts councils. Legal steps to organize a non-profit corporation, more effective ways to sell tickets at the box office and delineation of the responsibilities of a Board of Directors are some of the ways in which this assistance is manifested.

4. Changes in philosophy of state departments of education have led to a redefinition of titles of staff members and their accompanying responsibilities. The most recent change has been from supervisor to consultant, in which instance the consultant normally only visits schools when invited.

5. Effective use of a consultant's time has become increasingly important as the number of schools which he must service continues to increase. Instead of speaking to a local school group the consultant is increasingly being urged to involve himself with a larger segment of the population by speaking to citywide audiences.

6. One of the most significant responsibilities facing the newly-appointed state supervisor of music is that of budgeting his time. Sooner or later he must assign priorities to everything that confronts him and on this basis organize his schedule.

7. Required music in the secondary schools is receiving increasing attention in many states. Some states which do not now have required music are planning to institute it, while others which do have it are trying to determine what changes can be made to make it more practical and vital to students.

8. It is largely the responsibility of the state supervisor of music to encourage music teachers to support and belong to their professional organization, the MENC. In some states membership increases have been the direct result of personal contacts made at the suggestion of the state supervisor of music.

9. The dissemination of information about music teaching is one of the important responsibilities of the state supervisor of music to keep his constituents informed.

10. Certification standards for teachers of music, although deviating to some extent in specifics from one state to another, do have a common basic pattern of general education which is subjected to continual revision in light of changing philosophies of education. Changes normally involve abolishing requirements which are outmoded and adding those which are necessary to update the curriculum.

11. Terminology and computer sciences are more advanced than the questions musicians at present are prepared to ask a computer. Much of this disparity may be attributed to the lack of knowledge on the part of musicians as a group.

12. Music may be used in a very effective way to expand an individual's horizon culturally. Title I ESEA funds are being used for this purpose in some instances.

13. Title I of ESEA, although developed for the culturally deprived, is not exclusively intended for the poverty-stricken. The culturally-deprived may also be interpreted as those who have not had opportunities to understand and appreciate the arts, even though they may not be poverty-stricken.

14. Mass media are effecting a considerable influence on culture today. In some instances the direction which these activities take is distressing to musicians.

## Implications

Implications of the Seminar in State Music Supervision, based on the summary and conclusions which precede this section, follows:

1. Federal concern with and subsidization of the arts may be expected to be more extensive in the near future, barring unforseen circumstances.

2. The dichotomy which frequently exists between the artist and the teacher may become even more pronounced as increased emphasis is placed quantitatively on teaching and on creativity.

3. Involvement in the arts, partially conditioned by an omnipresent visual bombardment, will increase as specific arts forms combine to make the audience a part of the creative process.

4. Increased demands on the state music supervisor in the nature of services expected by schools because of expanded programs and involvement with various titles of ESEA in the state education department are manifesting a need for additional music personnel at the state level.

5. The demand for instruments to evaluate Title I ESEA programs suggests that current standardized music achievement tests need to be revised and reprinted and others need to be developed and standardized.

6. As the demand for general music courses increases, the need for teachers possessing the skills to teach these courses will become even more acute because of the presented protracted shortage.

7. The current shortage of trained music teachers, as manifested by a rather substantial number of music positions which cannot be filled, suggests the need for an intensive campaign to recruit and interest young people in teaching music.

8. Since many music teachers expect the state supervisor of music to keep them informed on the latest developments and trends in music education, it appears that this area may demand a greater priority of the state supervisors time in the near future.

9. At the present time, since there is no central pool of information about projects in Title I or III of ESEA which pertain to music, some machinery for accomplishing this could be beneficial to state supervisors of music.

10. The increasing trend to have music taught by specialists instead of the classroom teachers suggests that many more music teachers will be needed if every child is to receive an adequate and well-balanced musical education.

11. Many possibilities exist for the music teacher in utilizing the computer to assist with such mundane tasks as record keeping and other administrative responsibilities.

12. Cultural offerings such as concerts appear to be an avenue for which Title I ESEA funds may be utilized even more extensively in the future then they have in the past.

# BIBLIOGRAPHY

Annett, Thomas, "State and County Supervision of Public School Music," Unpublished doctoral dissertation, University of Cincinnati, Teachers College, 1938.

Blakely, Lloyd G., "A Survey of the Status, Duties, Service and Functions of the Office of the State Supervisor of Music," Unpublished doctoral dissertation, Boston University, 1958.

"Computerized Research in the Humanities: A Survey," ACLS Newsletter, Special Supplement, June, 1966.

Ernst, Karl D. and Charles L. Gary, editors, Music in General Education. Washington: Music Educators National Conference, 1965.

Fields, Gene E., "Music Education in the Public Schools of New Mexico, 1962-1963," Unpublished doctoral dissertation, University of New Mexico, 1965.

Funchess, Lloyd V., "The State Supervisory Program of Music Education in Louisiana," Unpublished doctoral dissertation, Teachers College, Columbia University, 1946.

Gabriel, Ralph, Music Education and State Supervisory Services for Tennessee Public Schools, "Unpublished doctoral dissertation, Florida State University, 1962.

Green, John E., "School Music Services in State Departments of Education, with Implications for California," Unpublished doctoral dissertation, University of Southern California, 1959.

Hermann, Edward J., Supervising Music in the Elementary School Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965.

Hesch, C.J., editor, State Supervision of Music. Second Edition. Washington: Music Educators National Conference, 1962.

Johnston, William L., An Appraisal of Music Programs in the Public Schools of Illinois, Excluding Chicago. Springfield, Illinois: State Department of Public Instruction, 1967.

Kowal, Bonnie, C., editor, Perspectives in Music Education: Source Book III. Washington: Music Educators National Conference, 1966.

Martin, John., "The Function and Responsibilities of a State Music Supervisor for the State of Arizona," Unpublished doctoral dissertation, University of Arizona, 1960.

Moore, Milton W., "The Function and Responsibilities of a State Music Supervisor for South Carolina, "Unpublished doctoral dissertation, Teachers College, Columbia University, 1956.

Morgan, Hazel N., editor, *Music in American Education: Source Book II*. Washington: Music Educators National Conference, 1955.

*Music and Art in the Public Schools*. Washington: National Education Association, 1963. (Research Monograph 1963-M3).

*Music Supervision and Administration in the Schools*. Washington: Music Educators National Conference, 1949.

Newman, Arthur E., "A Survey of the Functions of State Supervisor of Music Education," Unpublished master's thesis, State College of Washington, 1950.

Noah, Max S., "Promotion of Music Education by Southern State Departments of Education," Unpublished doctoral dissertation, George Peabody College for Teachers, 1953.

Palisca, Claude V., editor, *Music in Our Schools: A Search for Improvement*. OE 33033. Washington: U.S. Government Printing Office, 1964.

Phelps, Roger P., *National Conference to Improve the Effectiveness of State Supervision of Music*, Cooperative Research Project 5-8287. EDRS No. ED 010 412. Cleveland, Ohio: Bell and Howell Company, January, 1966.

Robinson, Keneth Henry, "Supervision and Administration of Music in the Public Elementary Schools of Indiana" Unpublished doctoral dissertation, Ball State Teachers College, 1964.

Snyder, Keith D., *School Music Administration and Supervision*. Second Edition. Boston: Allyn and Bacon, Inc., 1965.

Stratmann, Marvin A., "The Role of the Fine Arts Supervisor in the State of Missouri, in the Area of Music Education," Unpublished master's thesis, Northwestern University, 1954.

*Teaching General Music*. Albany, N.Y.: University of the State of New York, The State Education Department, 1966.

Weyland, Rudolph H., *A Guide to Effective Music Supervision*. Dubuque, Iowa: William C. Brown Company, 1960.

"Writings on the Use of Computers in Music," compiled by Gary Berlind. Mimeographed. Institute for Computer Research in the Humanities, New York University. n.d.

## APPENDIX A

## LIST OF SEMINAR PARTICIPANTS

Adams, Leon, State Supervisor of Music, State Department of Education, Little Rock, Arkansas

Andrews, James, State Music Supervisor, State Department of Education, Charleston, West Virginia.

Arberg, Harold W., Music Specialist, Arts and Humanities Branch, U.S. Office of Education, Washington, D.C.

Azzarelli, Joseph, Director, Educational Research Services, New York University, New York, New York

Baumgarner, Alice A.D., Consultant, Arts Education, State Department of Education, Concord, New Hampshire

Brooks, William, Consultant, Arts and Humanities, Department of Education, Trenton, New Jersey

Carr, Robert, State Supervisor of Music, State Department of Public Instruction, Indianapolis, Indiana

Chancy, Benjamin S., Acting Director of Music, Board of Education, New York City Schools, New York, New York

Coakley, Marjorie Malone, State Supervisor of Music, State Department of Public Instruction, Columbus, Ohio

Cochrane, Walter, Associate State Supervisor of Music, State Department of Education, Albany, New York

Conant, Howard S., Head, Division of Creative Arts, New York University, New York, New York

Crebo, Robert Q., State Supervisor of Music, Department of Public Instruction, Halena, Montana

Crockett, Frank, State Supervisor of Music, State Department of Education, Atlanta, Georgia

Daniel, Robert, Supervisor of Music and Art, State Department of Education, Nashville, Tennessee

Ferrell, Ernestine L., State Supervisor of Music, State Department of Education, Jackson, Mississippi

Fish, Arnold, Juilliard School of Music, New York, New York

Fisher, James, State Supervisor of Music, State Department of Education, Baltimore, Maryland

Getz, Russell P., State Supervisor of Music, Department of Public Instruction, Harrisburg, Pennsylvania

Griffiths, Daniel E., Dean, School of Education, New York University, New York, New York

Harris, Jerry W., Music Consultant, State Department of Public Instruction, Salem, Oregon

Hart, Floyd T., State Supervisor of Music, State Department of Public Instruction, Dover, Delaware

Hesch, C.J., State Supervisor of Music, State Board of Education, Richmond, Virginia

Hoffmann, Arnold E., State Supervisor of Music, State Department of Public Instruction, Raleigh, North Carolina

Johnston, William L., State Supervisor of Music, State Department of Public Instruction, Springfield, Illinois

Kirschner, Louise C., Music Research and Curriculum Specialist, Board of Education, New York City Schools, New York, New York

Kob, Walter, Acting Chairman, Department of Music Education, New York University, New York, New York

Lacey, Robert N., State Supervisor of Music, State Department of Education, Boston, Massachusetts

Manning, Philip A., Consultant in Music, State Department of Education, Austin, Texas

McQueen, William M., State Supervisor of Music, State Department of Education, Frankfort, Kentucky

Morlan, Gene, Associate Executive Secretary, Music Educators National Conference, Washington, D.C.

Neaderhiser, George R., State Music Consultant, State Department of Public Instruction, Topeka, Kansas

Olanoff, Martin, Project Research Director, Board of Education, New York City Schools, New York, New York

Parks, John, Assistant Supervisor of Music, State Department of Education, Baton Rouge, Louisiana

Phelps, Roger P., Doctoral Adviser in Music Education, New York University, New York, New York

Pinkham, Gordon N., Assistant Director, Office of Research Services, New York University, New York, New York

Premack, Benjamin, State Consultant in Music Education, Department of Education, Providence, Rhode Island

Raley, Alex, Director of Music, Columbia City Schools, Columbia, South Carolina

Saetveit, Joseph G., State Supervisor of Music, State Department of Education, Albany, New York

Schmidt, Lloyd, Consultant in Music Education, State Department of Education, Hartford, Connecticut

Schultz, G. Lloyd, State Supervisor of Music, State Department of Public Instruction, Madison, Wisconsin

Sjolund, James, State Supervisor of Music, State Department of Education, Olympia, Washington

Spann, Marshall, Assistant State Supervisor of Music, State Department of Education, Montgomery, Alabama

Thigpen, Raymond O., State Supervisor of Music, State Department of Education, Columbia, South Carolina

Van Bodegraven, Paul, Vice President, Music Educators National Conference, Port Washington, New York

Van Cleave, Emerson S., State Supervisor of Music, State Department of Education, Montgomery, Alabama

Van Diest, Raymond, State Supervisor of Music, State Department of Public Instruction, Phoenix, Arizona

Van Ness, Murray, Supervisor of Music, Territory of Guam, Agana, Guam

Van Zee, Norma, Music Consultant, Department of Public Instruction, Des Moines, Iowa

Warren, Richard J., Consultant in Music Education, State Department of Education, Tallahassee, Florida

Wonner, Eugene, Assistant State Supervisor of Music, Department of Public Instruction, Harrisburg, Pennsylvania

## APPENDIX B

## SEMINAR CONSULTANTS

Flaharty, William H., Deputy Commissioner of Education, State Department of Education, Hartford, Connecticut

Hendrick, Joseph, Regional Assistant to U.S. Commissioner of Education, New York, New York

Hightower, John B., Executive Director, New York State Council on the Arts, New York, New York

LaRue, Jan P., Research Consultant, Institute for Computer Research in the Humanities, New York University, New York, New York

Logemann, George W., Coodinator of Computer Sciences, Institute for Computer Research in the Humanities, New York University, New York, New York